

**OFFICIAL COLLECTOR'S EDITION**

**120 Photos & Art Tell Complete Movie Story**

K48474

# GREMLINS™

\$2.95

**SOUVENIR MAGAZINE**

## **ALL ABOUT GREMLINS™** **A STEVEN SPIELBERG** **PRESENTATION**

◆ THE STARS ◆ THE MOVIEMAKERS  
◆ THE CREATURES

Exclusive Interviews,  
The Whole Photo Story  
In Full Color





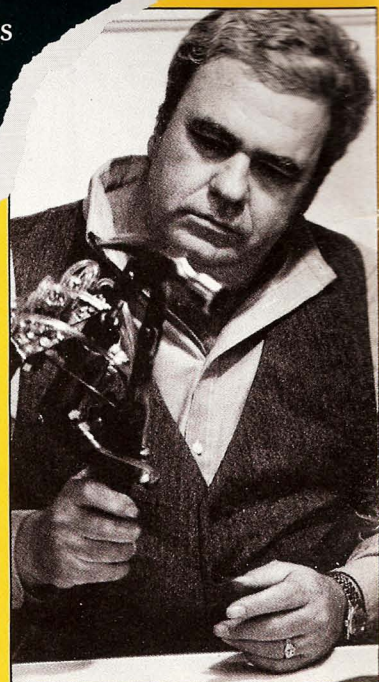
**T****HIS** is the story of Billy Peltzer, a young man who finds himself in an extraordinary situation. It all begins when his father Rand, an off-beat inventor, brings a very different kind of Christmas present home to Kingston Falls. It is a strange and adorable little creature, called Mogwai, who changes the lives of Billy and the rest of the peaceful town's residents when Billy fails to understand the responsibility that comes with having his furry visitor.

The Mogwai, whom Billy names Gizmo, goes through an incredible transformation that results in the production of several other Mogwai. They appear as lovable and innocent as Gizmo, but at the same time behave mischievous and prankish, especially the one called Stripe. A chain of events frighteningly alters the appearance of the new Mogwai, whose playful nature takes on some nastiness. They are now Gremlins.

While Kingston Falls prepares for another traditional Christmas, the menacing Gremlins, led by Stripe, go on a sometimes-funny rampage of chaos and destruction. It becomes the duty of Billy, with the help of faithful Gizmo, to stop the Gremlins. They are also joined by Kate Beringer, whose budding romance with Billy is put to the test by their dramatic adventure.

It is the story of how Billy is forced to become what he has always dreamed of being: a hero. He must willingly accept the challenge of defending his family, his home, and himself against the rowdy creatures. The reality of his obligation changes him from an ordinary youth to a valiant man of action.

The Making of *GREMLINS: THE SOUVENIR MAGAZINE*: This official collector's publication is compiled from preproduction storyboards, still photographs taken during filming and exclusive interviews with many members of the cast and crew. In addition to taking you behind the scenes during the making of *Gremlins*, the magazine presents our chronological recreation of the story. Yet, bear in mind that certain scenes here may have been altered in the final editing of the film. Finally, you may notice that some of the pages of the magazine have been tampered with. The only explanation we have is that some Gremlins must have gotten into the works, including our printing presses. Such is the nature of these mischievous creatures.



**RAND PELTZER:  
INVENTOR?**

His intentions work a heck of a lot better than his inventions. But can he ever energize an artichoke.



**THE MYSTERIOUS  
STREETS OF  
CHINATOWN.**

Rand Peltzer searches for — and finds — an unusual Christmas gift for his son. Why can't Mogwai get wet?

**WELCOME TO  
KINGSTON FALLS.**

Like a picture postcard, it's all spruced up for Christmas. Meet Billy and Lynn Peltzer, Kate Beringer, and some of the other unsuspecting townspeople.

**GIZMO UNFURLS.**

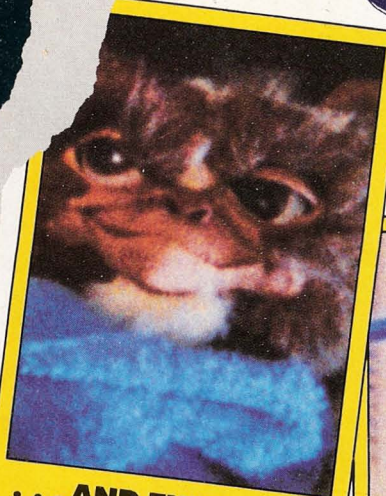
He's small, furry, cute, intelligent, funny, musical. But don't get him wet.



# GREMLINS

**SOUVENIR  
MAGAZINE**

**CONTENTS**



## ... AND THEN THERE WERE FIVE.

So *that's* why they're not supposed to get wet. And what's so different about Stripe?

## ALL ABOUT GREMLINS.

Chris Walas and his creature crew made actors out of the Gremlins, even though the beasts have been in business longer than many would imagine.

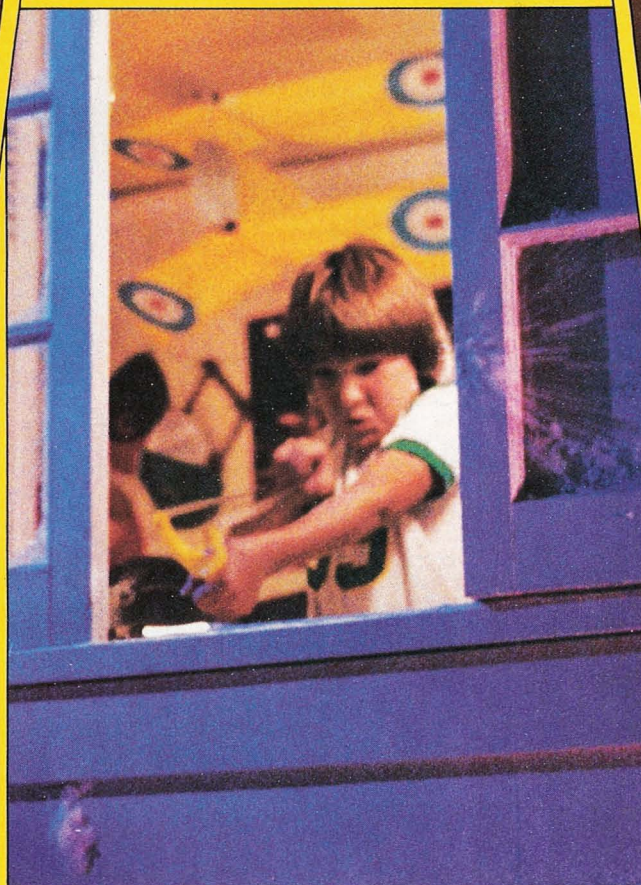


## SOMEONE'S IN THE KITCHEN WITH LYNN.

And just wait'll one hungry Gremlin dips into the cookie batter. Has he got a lot of guts!

## GREMLINS CENTERFOLD.

Stripe may not be a pet of the month, but at least he keeps good company.



## RUMBLE IN THE YMCA POOL.

When Stripe goes swimming, Kingston Falls hears about it. Everybody into the pool!

## GREMLINS ABOUT TOWN.

'Tis the night before Christmas, and there are *definitely* some creatures stirring. Just ask Mrs. Deagle and the Futtermans.

## A NIGHT OUT WITH THE BOYS.

Light beer drinkers these are not. They even try to let Kate in on the fun, but she's gone in a flash.



## THE GREMLINS MEET THE SEVEN DWARFS.

Is nothing sacred? The music is OK, but the ending really blows them away.

**BILLY VS STRIPE.** It's a shot in the arm for Billy, but Stripe gets all steamed up when he's forced to see the light of day.

## GIZMO GOES HOME.

He doesn't bother to phone first, but the Chinaman comes to get him anyway.



## INTERVIEWS: MIKE FINNELL & JOE DANTE.

In the past, they've left movie audiences howling.

## CAST & CREW.

Not everybody got into one photograph, including music makers Peter Gabriel and Jerry Goldsmith.

**PUBLISHER** Ira Friedman

**WRITER** Bob Woods

**DESIGN DIRECTOR** Robert Altemus

**Assistant to the Publisher** Jane Friedman

**Design Assistant** Barbara Jablon

**Acknowledgements** — We would like to express warmest appreciation to the following individuals and their respective companies for their assistance in making this publication possible: Michael Finnell, Joe Dante, Helene Harris from the makers of GREMLINS; Paul W. Cabe, Susan Rabinowitz of Licensing Corporation of America; Brad Globe of Amblin Entertainment and Daniel R. Romanelli of Warner Bros. **Special thanks also to:** Laurie Arnow, Sam Epstein, Mick Garis, Denise Durham, Jill DiDomenico, Rob Grodman, Rick Stark, and Susan Feleppa Woods.

**Ira Friedman Inc.**

The Official GREMLINS Souvenir Magazine is published by Ira Friedman, Inc., 16 West 61 Street, New York, NY 10023 (212) 541-7300. TM and © 1984 Warner Bros. Inc. All rights reserved. Contents may not be reproduced or reprinted in any manner, either in whole or in part, without written permission from the publisher. For additional copies of the Official GREMLINS Souvenir Magazine, send \$4 (postage paid) per copy to Ira Friedman, Inc., 16 West 61 Street, New York, NY 10023. No foreign orders accepted. Allow 3-6 weeks delivery.





**ZACH GALLIGAN**  
Billy Peltzer

---

**PHOEBE CATES**  
Kate Beringer

---

"Zach and Phoebe have a  
nice chemistry."



# C AST



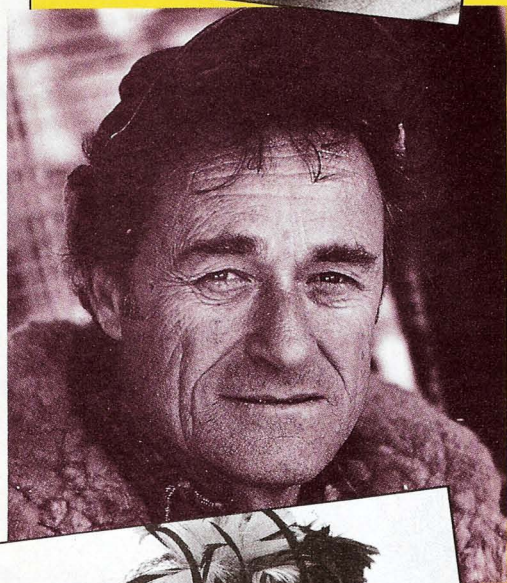
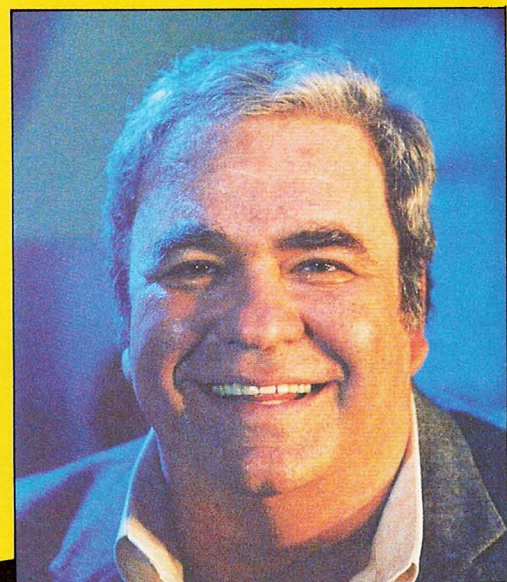
**FRANCES LEE  
McCAIN**

◀ Lynn Peltzer

"I spent two days under a Christmas tree being strangled by a Gremlin."

**HOYT AXTON**  
Rand Peltzer

"Gremlins is sort of like *E.T.* with teeth."



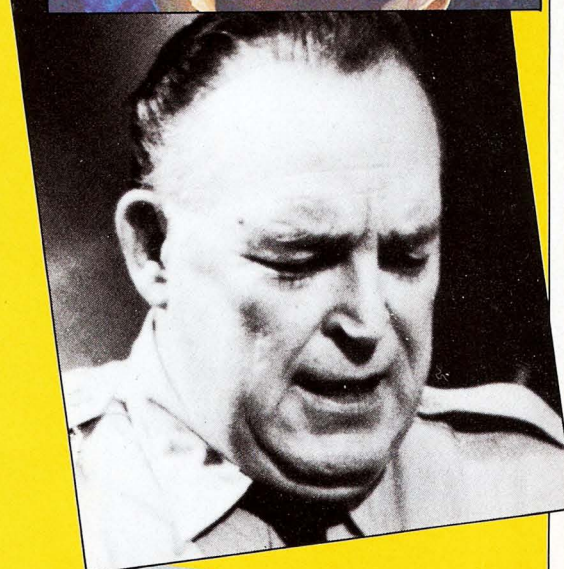
**DICK MILLER**

◀ Mr. Futterman

He remembers people talking about "Gremlins" in World War II, but never thought they'd come to his house to visit.

**SCOTT BRADY**  
Sheriff Frank

He sees a different side of Santa Claus this Christmas Eve.



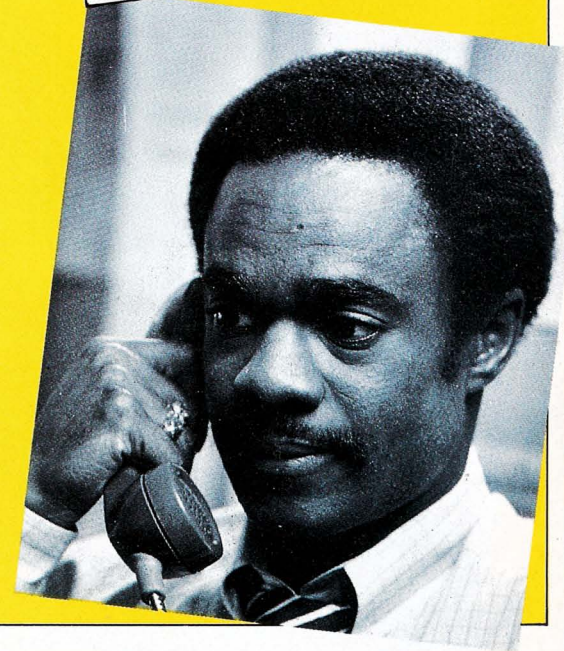
**POLLY HOLLIDAY**

◀ Mrs. Deagle


"Mrs. Deagle gets her just desserts for being so mean."

**GLYNN TURMAN**  
Roy Hanson

Billy's former biology teacher gets a crash course on Gremlin anatomy.





A photograph of director Joe Dante, wearing glasses and a white shirt with a tie, smiling. A large, black and yellow striped Gremlin is perched on his shoulders, looking forward with its mouth open, showing sharp teeth. The Gremlin has large, pointed ears and a scaly texture.

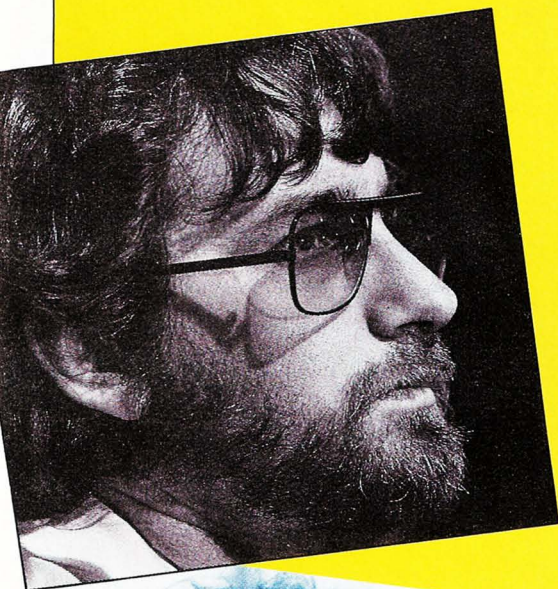
Director  
**JOE DANTE**  
(with glasses)  
and a friend

---

"I like to think of the  
Gremlins as lovable but  
horrible."



# CREW

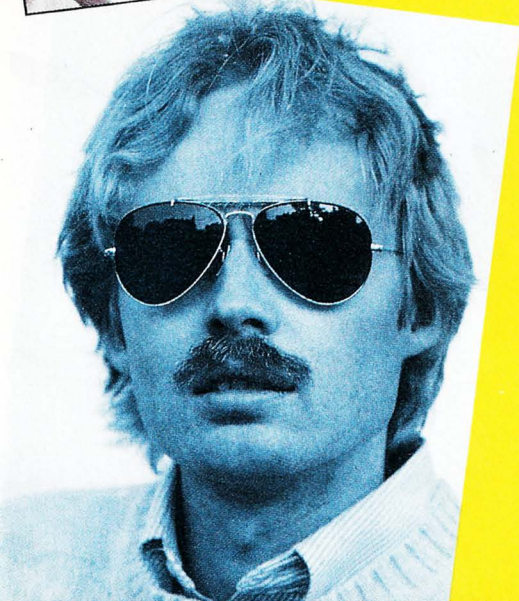


**STEVEN SPIELBERG**  
◀ Executive Producer

"*Gremlins* is sort of a Gremlin-and-his-boy story."

**CHRIS WALAS**  
Gremlin Creator

"Their mischievous, frenzied, fun-loving, maniacal tendencies were the inspiration for the *Gremlins*."

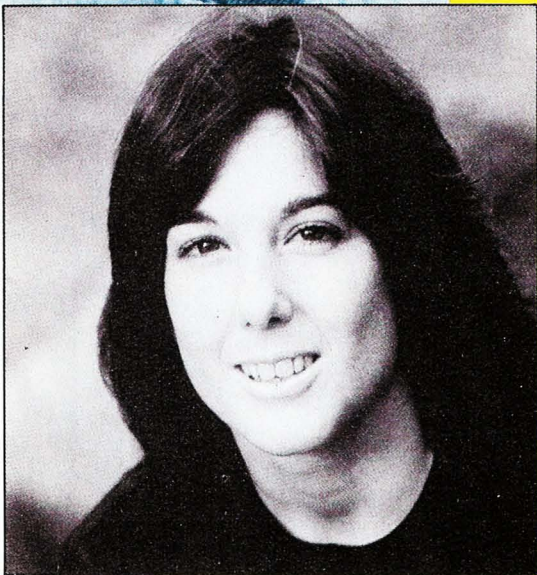
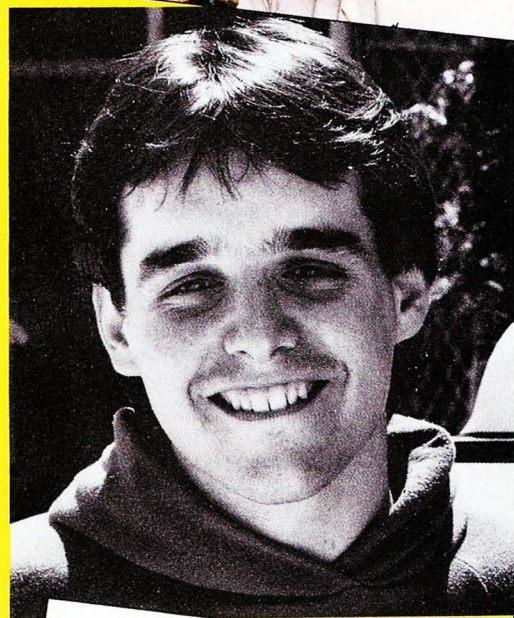


**MICHAEL FINNELL**  
◀ Producer

"This movie has visual outrageousness and a sense of fun."

**CHRIS COLUMBUS**  
Script Writer

"There's nothing more frightening than little things that are always in the shadows."

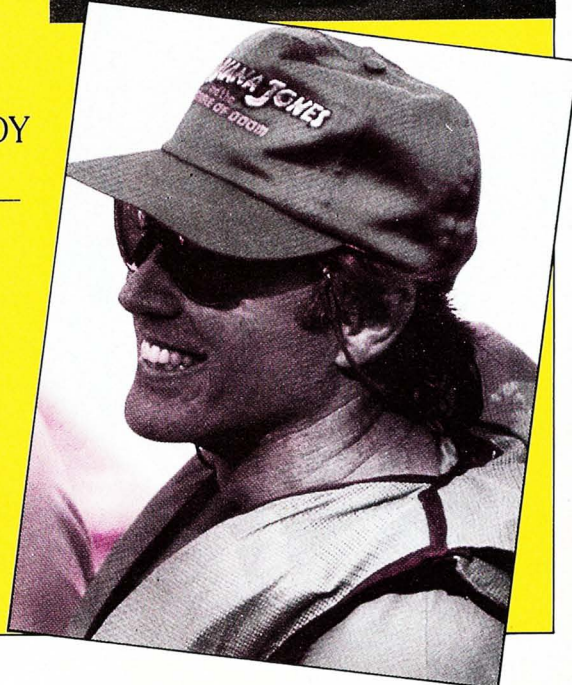


**KATHLEEN KENNEDY**  
◀ Executive Producer

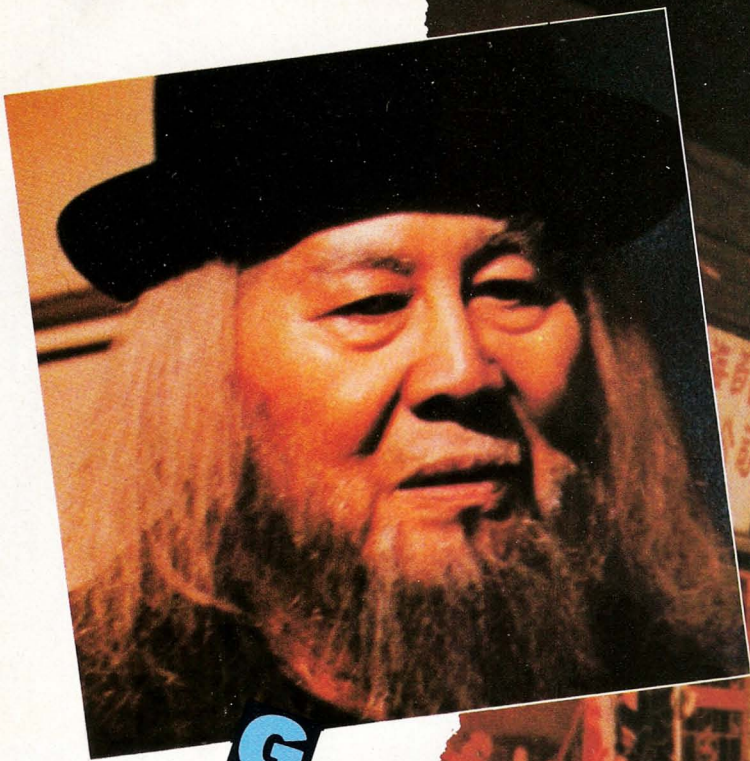
Her other production efforts with Spielberg include *E.T.* and *Indiana Jones and The Temple of Doom*.

**FRANK MARSHALL**  
Executive Producer

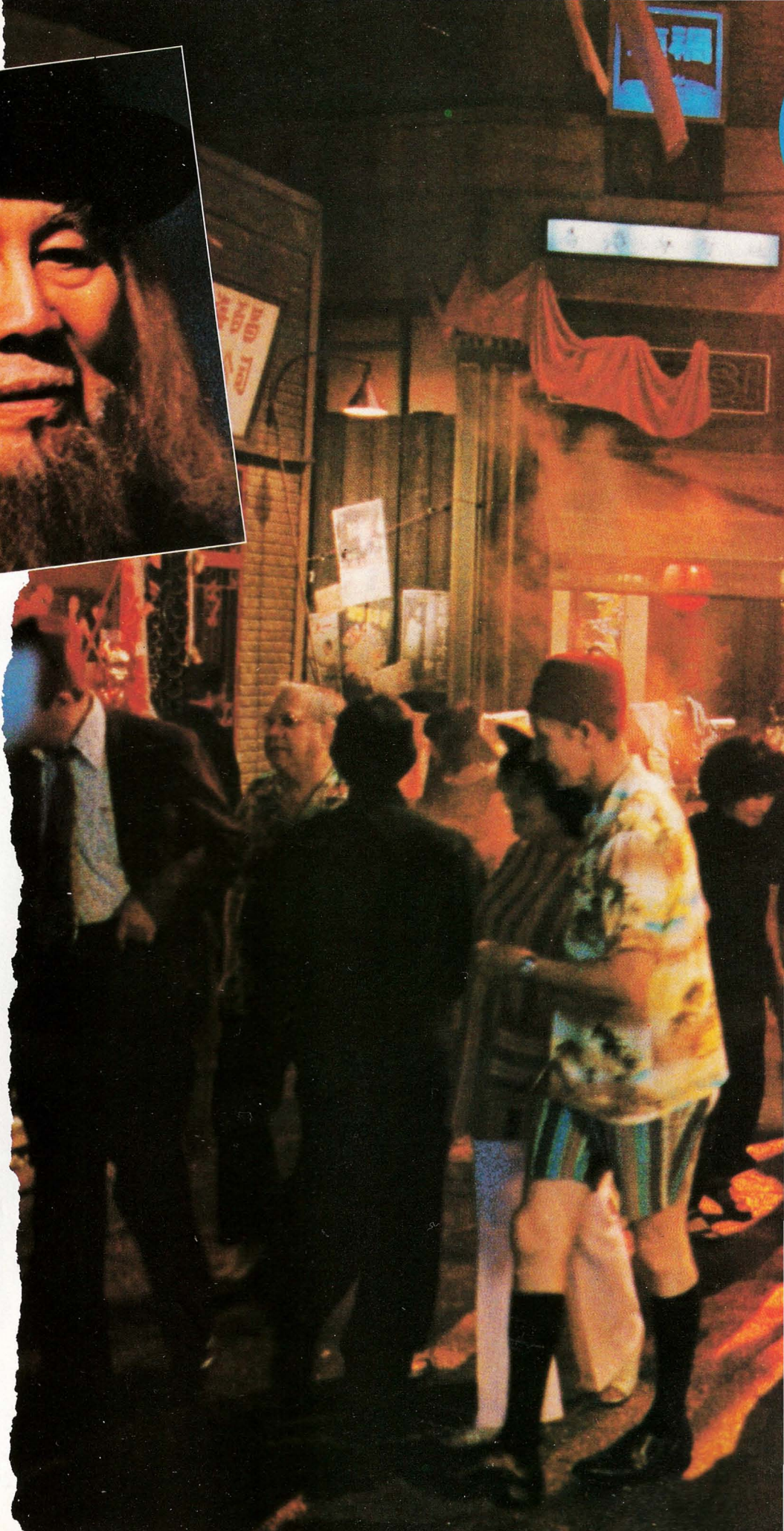
After producing *Raiders of the Lost Ark*, he is Executive Producer for *Indiana Jones and The Temple of Doom*.







**G**remlins opens on the damp streets of Chinatown, where Rand Peltzer finds a most unusual Christmas gift for his son Billy. The shop Rand enters is run by an old Chinese man (INSET), portrayed by Keye Luke, who you may recognize as the wise "Grandfather" on TV's Kung Fu. His familiar face also dates back to the classic Charlie Chan movies, in which he played Number One Son.





**C**HINATOWN . . . . The name alone makes you think of mystery and danger. Some of the famous Chinatowns, such as the ones in New York and San Francisco, come to mind. But you might also imagine damp, narrow, cobblestoned streets crowded with people, scooters, and honking cars. It's nighttime, and the dark alleyways look like perfect hideouts for all sorts of unusual things.

In just such a Chinatown, inventor Rand Peltzer wanders in the opening scene of *Gremlins*. He's searching for a Christmas gift for his son Billy — and he ends up finding a very unusual one indeed. Director Joe Dante says that the setting for this Chinatown could be anywhere in the U.S. or possibly in a foreign country. Yet Production Designer Jim Spencer explains that the Chinatown set is actually right in Warner Brothers' backyard . . . Burbank, Calif. "Chinatown is on the Warner Brothers lot, down what's called 'Tenement Street,' which is lined with tall, skinny, brick buildings."

As it turns out, this is not the first movie to use the same location for sets. *Bladerunner's* Chinatown scenes were filmed here, as were some scenes from the film version of the Broadway hit *Annie*. But considering the incredible events that take place as the result of Rand's visit, *Gremlins'* Chinatown is unforgettable.



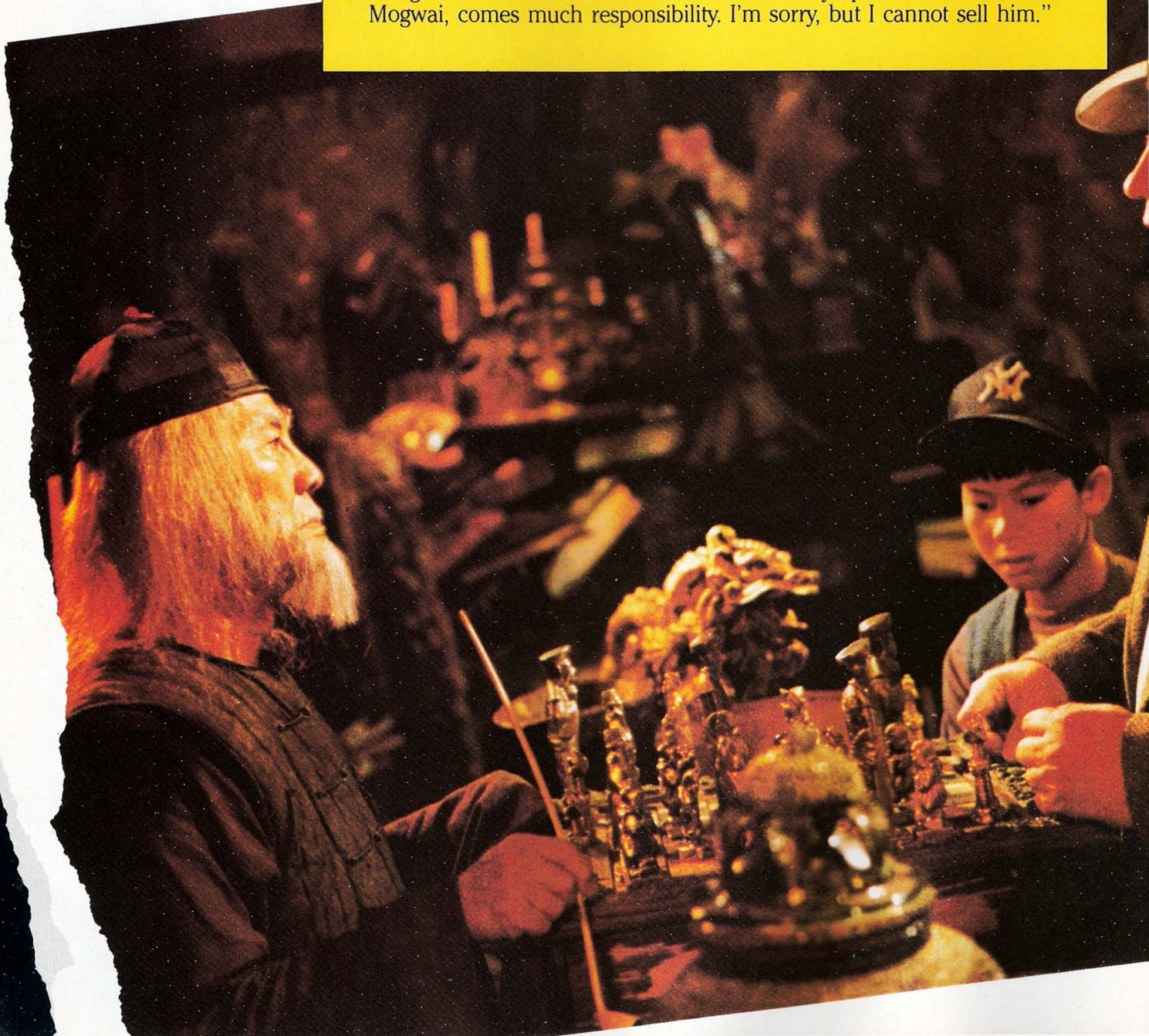


**R**AND Peltzer's search for an "unusual" gift leads to mystery. He meets a young Chinese boy, who guides him down a dark alley to his Grandfather's curio shop. The dimly lit, musty shop is cluttered with ancient, cobwebbed items, each more bizarre than the next. Rand peers through the thin light at frightening Oriental masks, witchcraft objects, rotting skulls, macabre paintings, and crusted books on the occult.

The old Chinese shopkeeper walks out of a back room, staring at Rand from behind the counter. He stands over a unique chessboard; its men are figures of gargoyles and demons. Rand explains that he is in town "on business," and demonstrates his latest invention — The Bathroom Buddy — which goes haywire. The laughter that follows is drowned out by a high-pitched, unearthly giggle, echoing from the rear of the shop.

While the boy and his Grandfather play chess, a curious Rand walks through the darkness to a corner table, on which sits a small cage draped with burlap. As he lifts the cover off, Rand's eyes widen at the sight of the creature inside. He is face to face with Mogwai. Little does he know then what fate lies beyond this meeting.

Rand immediately offers to buy Mogwai, but the old man declines. "Mogwai is not like other animal. He is a very special creature. With Mogwai, comes much responsibility. I'm sorry, but I cannot sell him."

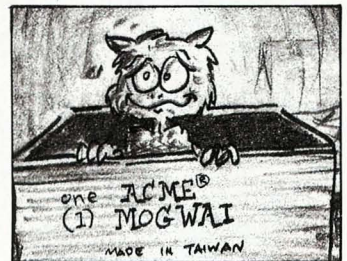






**A**fter

the old Chinaman refuses to sell Mogwai, Rand leaves. But the boy ignores his Grandfather and goes after Rand, with Mogwai hidden in an Oriental box. As they make the deal, the boy warns Rand: "Keep 'im outta light. He hates bright light. Especially sunlight. It'll kill him. And don't get 'im wet. Keep 'im away from water. And, no matter how much he cries, no matter how much he begs, never feed him after midnight."



**I**n the early development of the story, Joe Dante executed sketches of Rand's first encounter with Mogwai. Yet we don't see the creature until Rand brings him home.





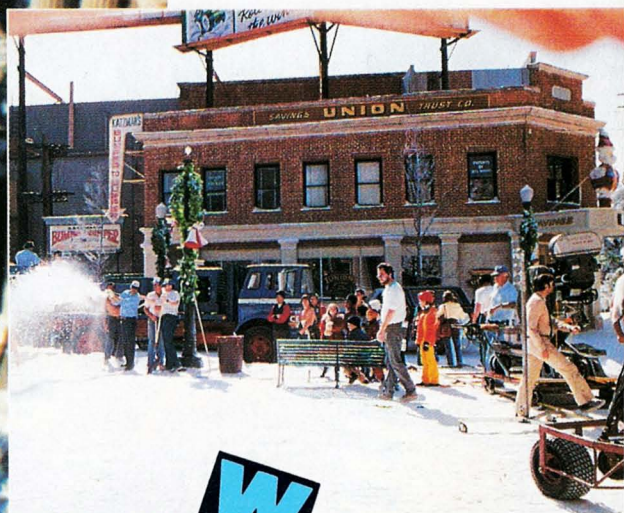
**A**N abrupt about-face in the film shifts the setting from the mysterious streets of Chinatown to the wintry, Currier and Ives-looking, small town of Kingston Falls, USA. "There was talk initially about doing the picture on location, going to someplace like Washington state in winter and waiting for it to snow," recalls Director Dante. But with the intricate special creature effects that had to be accomplished in several outdoor scenes, they decided to stay right in southern California.

It was the middle of May 1983 and the challenge was to make it look like Christmas Eve. That's where the expertise of the special effects crew came in handy. Aside from white gypsum sand that looks like snow, "we used some snowmaking machines," says Special Effects Foreman Bob MacDonald Jr. "To make falling snow, we used wind machines. We stood up on scissors lifts and fed snow in front of the machines. We just shot it up in the air and let it fall."

Bob MacDonald Sr., Special Effects Supervisor, adds: "We used limestone for all of the snowbanks. The snow on the cars and trees was made with flocking and limestone. Once in a while we'd use polyester batting, such as on window sills. We would cut out shapes and put it on to make it look like a mound of snow. Afterward, the whole thing was a big clean-up job, which is one of the reasons why there aren't a lot of 'snowjobs' anymore."

But does it look real? "You can't do fake snow anywhere but on the studios' back lots," insists Dante. "The illusion is remarkable. The first day I went to the set, I walked down to the town and saw the fake snow and . . . For a minute I felt this chill, because it looked so real."





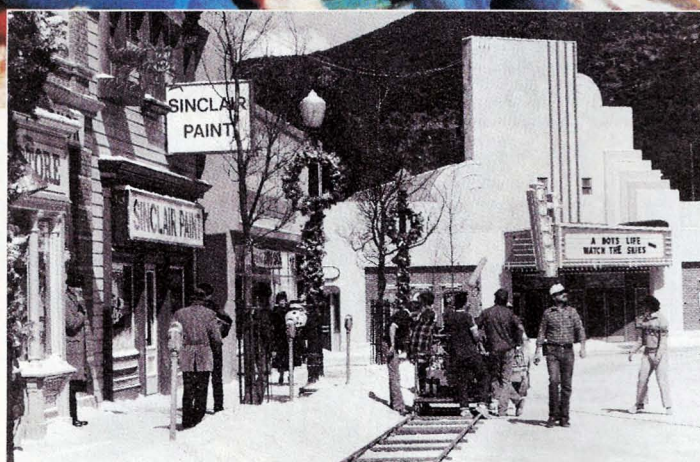
**W**

ith the green San Gabriel Mountains in the background of the set, it was necessary to have a wintertime matte painting (LEFT) for this shot. TOP: A wide-angle view of the crew setting up. ABOVE: Even though it was the middle of May, snow-making machines worked well in helping to create winter.

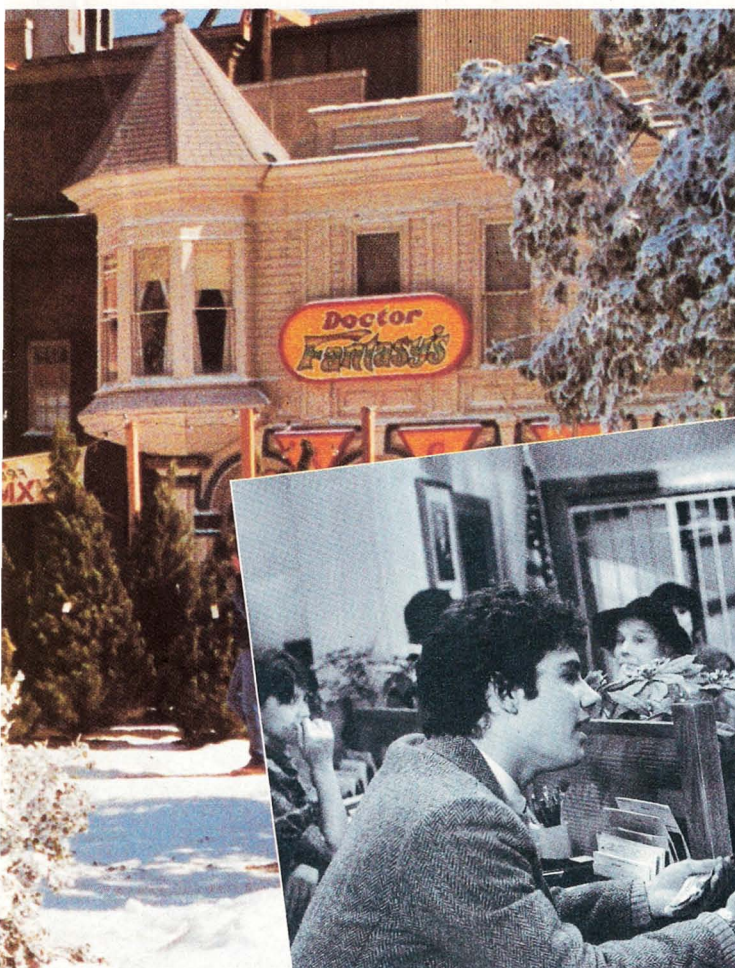




**R**esembling a Christmas card, Kingston Falls' Bailey Park is alive with snowball-throwing children. **RIGHT:** In this off-camera shot, note the marquee title, "A Boy's Life." To keep E.T. secret during filming, this is the title Spielberg and his crew used.







**L**ike the Wicked Witch of the West, Mrs. Deagle (Polly Holliday, from TV's *Alice*) has little tolerance for young people and dogs. As a sympathetic Kate looks on, Billy tries to get his dog Barney off the hook for accidentally decapitating the biddy's ceramic snowman.

**W**ELCOME to Kingston Falls (population 6,122), a typical American town. It is not located in any specific state or area of the country, but it certainly has a New England-ish look.

There was, however, one particular cinematic reference for the look and feel of Kingston Falls, as Director of Photography Hora explains. "I studied Frank Capra's *It's a Wonderful Life* — partly because it too takes place at Christmastime — and used that for a model of the feel we wanted to get in the movie." Indeed, several members of the production crew have referred to *Gremlins* as a cross between *It's a Wonderful Life* and Alfred Hitchcock's *The Birds*. The whole idea was to depict an everyday town with everyday people who have something extraordinary interrupt their everyday lives. That's putting it mildly.

As the camera pans down Main Street, several of the film's characters are introduced, including Billy Peltzer (Zach Galligan). On his way to work he greets Mr. Futterman, whose everyday life is definitely interrupted later. Billy also encounters Mrs. Deagle, the town biddy, who "gets hers" at the hands of Gremlins.

This part of the movie introduces Kate Beringer (Phoebe Cates), as well. She and Billy are both tellers at the Union Savings and Trust Bank, where old Mrs. Deagle shows why she'll never win a popularity contest in Kingston Falls.





**A**fter Billy opens his Christmas gift, all he sees is a ball of fur. Then, as described in this storyboard, it unfurls into a Mogwai. Noting the creature's attraction to Rand's inventions, Billy names him Gizmo. Wonder why he's fascinated with machines?

**F**OR the Peltzers, the gift Rand brings home for his son will long be remembered. When Billy opens the Oriental box, all he sees is a ball of fur. It unfurls itself, and for the first time Mogwai is revealed.

As described in the script, "The animal is ten inches tall and stands upright on two legs. It has two arms, with small, four-fingered hands. The piercing eyes are big, sad. Its ears are long and pointed. A tiny black nose sits above a wide mouth, with very small square teeth."

The design for Mogwai, who is named Gizmo, went through several stages. As Zach Galligan recalls, "They made the Mogwai and brought them to Spielberg to see. They were black and white. But Steven's dog is brown and white, so they made them the exact color of his dog." Remarks Spielberg: "Gizmo is a lot like my dog, Chauncy, who was the inspiration for its two-tone coloration, as well as its large, watery eyes."





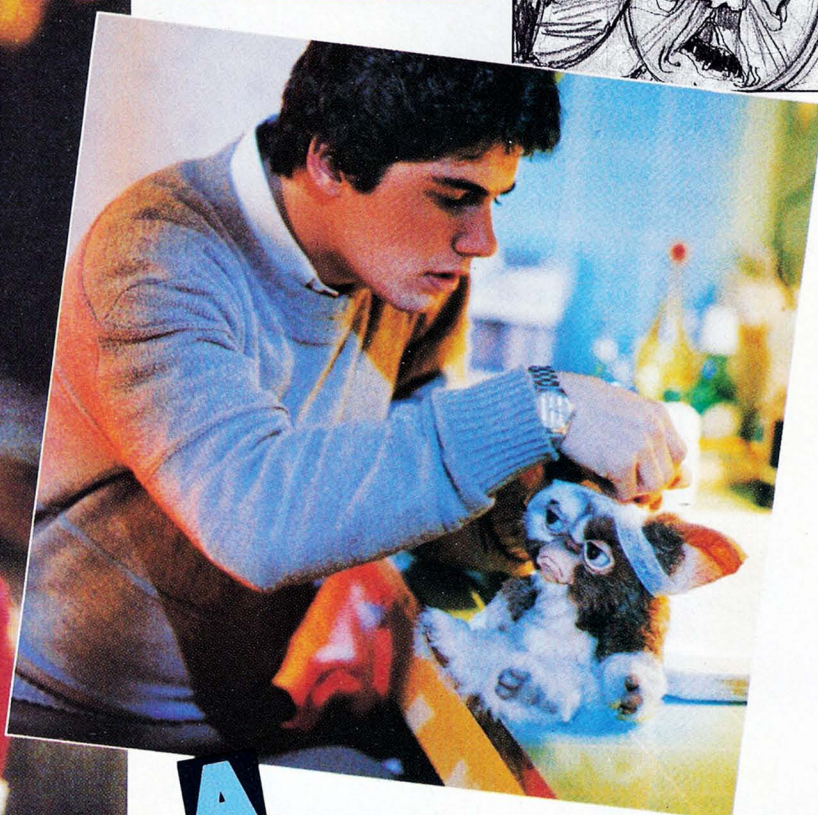






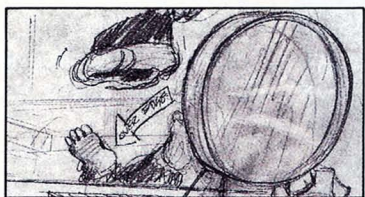
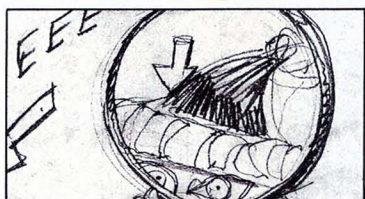
**B**ILLY takes his new friend up to his attic hideaway, which is covered with paintings and drawings of his fantasies. Along with his incredible cuteness, Billy discovers Gizmo's musical talents. He also finds out, after donning the creature with a floppy Santa cap, that Gizmo is not too keen on seeing his likeness in a mirror. Frightened at the sight, Gizmo falls off the desk and bruises his head. But in no time, Billy has him bandaged and back to his smiling self.

The detailed body movements and facial expressions of Gizmo presented a real challenge to Gremlin Creator Chris Walas and his "animatronics" crew. They accomplished their task through a well-orchestrated combination of puppeteering, cable controls, and radio controls. Says Walas: "We would stand in front of a mirror and do little performances, just to get down the basics of puppeteering. Once we had a consistency of movement, then we went for the little character traits."



**A**fter demonstrating his musical abilities, Gizmo fails in his off-the-desk acrobatics. But with only minor discomfort, Billy patches his friend up like new.

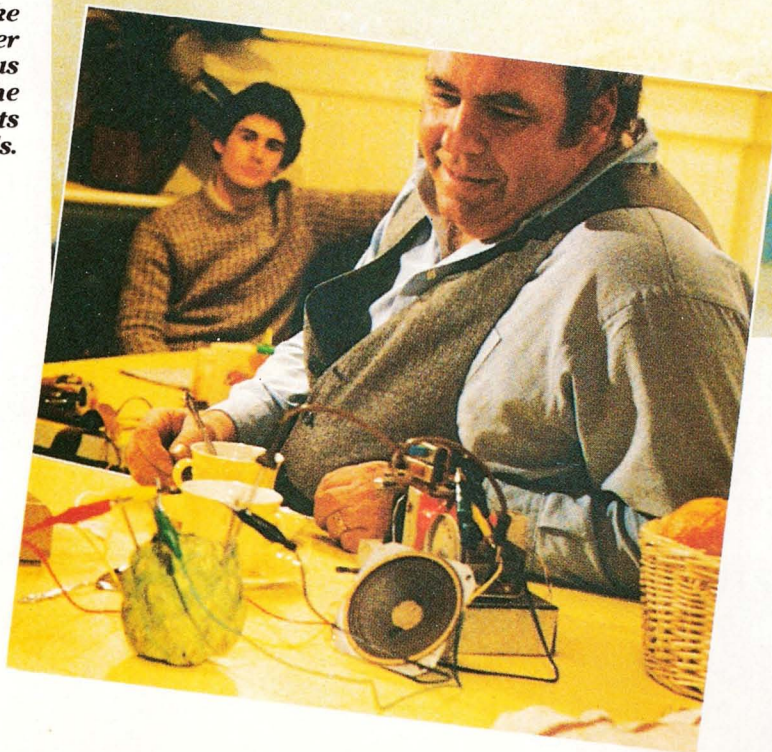
These pre-production storyboards trace Gizmo's aversion to his mirrored reflection and the painful plunge that follows.







**R**and sports an electric hammer after fiddling with his high-speed fly swatter (ABOVE). But they don't compare with the energizer artichoke (RIGHT), another ingenious invention of the special effects wizards.







**HIS** represents one of the more enjoyable aspects of making the film," says Special Effects Foreman Bob MacDonald Jr., referring to the execution of Rand's zany household gadgets that always seem to be on the fritz. "The idea was to illustrate that Peltzer is always coming up with these ideas, but he never quite makes it."

It was one thing to design and build the contraptions and quite another to make them *not* work. Of the orange juicer gone amock MacDonald says: "We used a reservoir filled with actual orange juice and pulp. We had the pressure perhaps a little too high. I was back 20 feet and I got doused. I think I was more surprised than anybody, although Zach was very surprised when he hit the button."

True, adds Zach. "It was hilarious to film. They shot it almost like a Clint Eastwood Western. I open the cupboard, I take the glass out, and I look at it. It's like a showdown between me and the juicer. And then I get creamed."

Speaking of the gadgets, Dante says: "They were very funny. Every time we came up with a new idea for a gag, the special effects guys came up with all sorts of weird stuff. I mean, these guys are in the business because they like to make strange gadgets. As a result, that kind of input makes the picture better."





**A**bout this point in the movie, things begin to shift. One of the most dramatic scenes is when Billy and his friend Pete spill water on Gizmo and witness what the Chinese boy had warned against: the multiplication of Mogwai.

Creating this amazing scene was quite difficult, as Chris Walas remembers. "In the design stage, we couldn't decide how we wanted it to be done, whether it was going to be a very graphic, slimy, biological division or whether it was going to be more fantasy oriented and more fun. We opted for the fun.

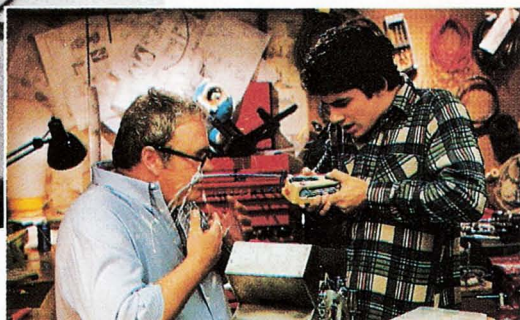
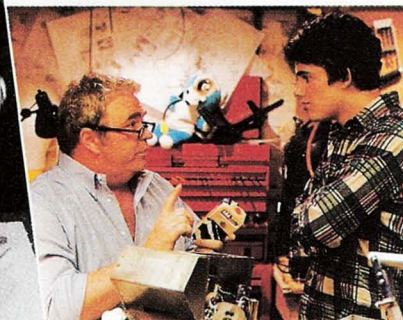
"To get the effects desired, we had to build a three-times-larger than scale mock-up of Gizmo. Normally, he was 10 inches tall and the mock-up was 30 inches tall. And we had to put in a specific mechanism to make his back bubble and churn, and air pumps to make the little fur balls pop out. It was an involved set-up that took a lot of operators, but it worked very well."

In fact, it worked so well that in a later scene, when Gizmo reproduces again, they show the actors' reaction instead of the effect. "I think that playing off the actors for the second reproduction actually adds a lot more to the scene," says Walas, "because you're getting a different perspective of what's happening."



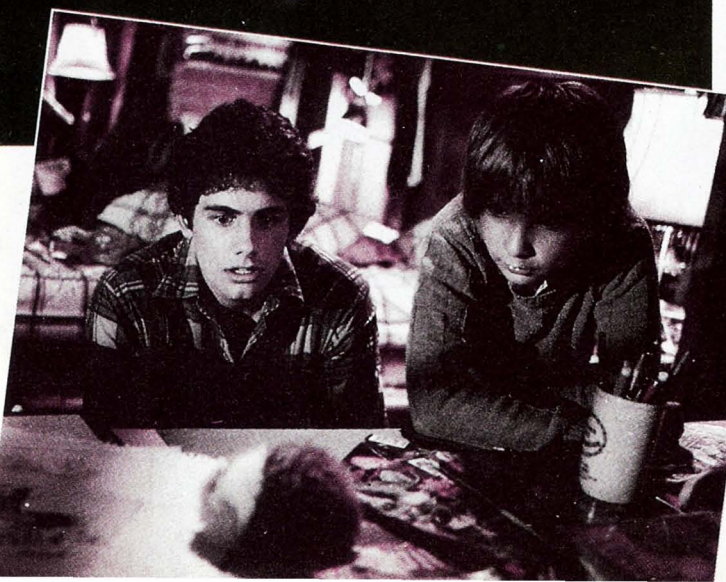


**F**urther evidence of Rand's wacky inventions pops up — and out — as he and Billy inspect the infamous Bathroom Buddy. And it looks like Rand is no big deal when it comes to cards, either.



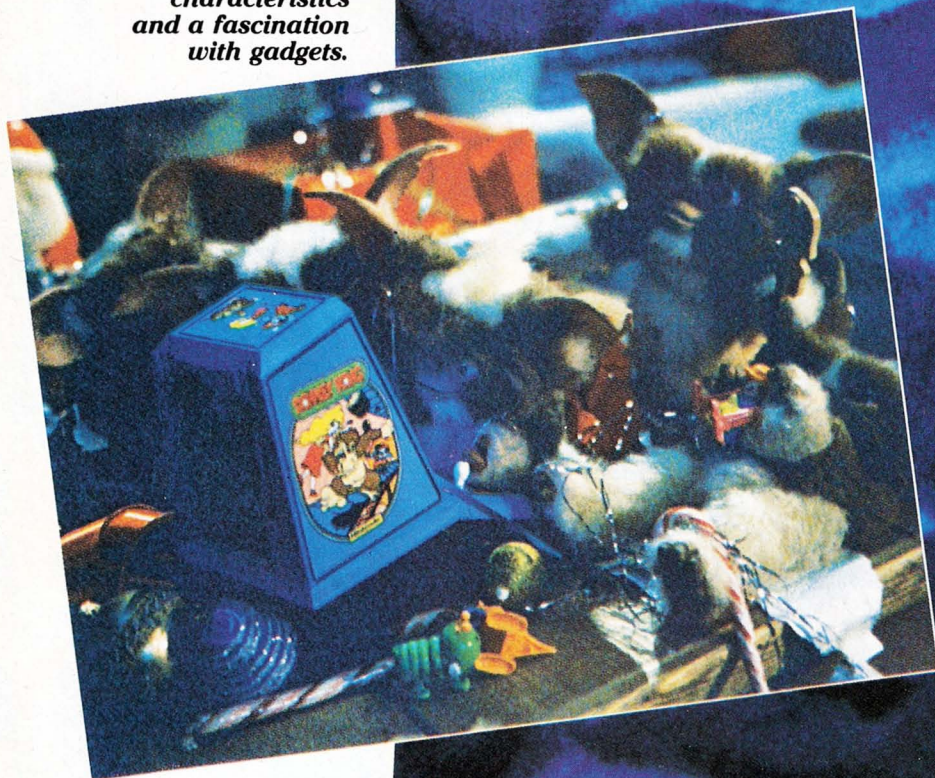
**T**o achieve Gizmo's amazingly lifelike movements, a three-times-larger than scale model was used in some scenes. That also meant having to construct triple-scale props, including the pillows and 3-D comic book that Gizmo reads in Billy's bed.

With total wonder and disbelief all over their faces, Billy and Pete witness the reproduction of Gizmo, who's been doused with the forbidden substance: water.





**A**lthough they look innocent enough while sleeping (RIGHT), the five new Mogwai are somehow different than Gizmo. Most obvious is Stripe (second from right), whose mischievous grin suggests his less-than-lovable nature that later comes alive. **BELOW:** Already, the creatures demonstrate their fun-loving characteristics and a fascination with gadgets.






**N**OW there are five new Mogwai, all similar to Gizmo yet some of their characteristics are noticeably different. They are all of a lighter color than Gizmo, and the expressions on their faces are less innocent, less adorable than Gizmo's. For no apparent reason, the new creatures appear mischievous, almost cunning. And one in particular stands out in this respect, characterized by a flashy crest of fur across the top of his head. This is Stripe.

Although none of the other Mogwai are identified by name, Chris Walas did try to make each one somehow distinctive. "One guy sneezes all the time," he says, "and another laughs by bouncing his head. As a matter of fact, we used the Seven Dwarfs as an analogy for the Mogwai at one point so they would have individual personalities."





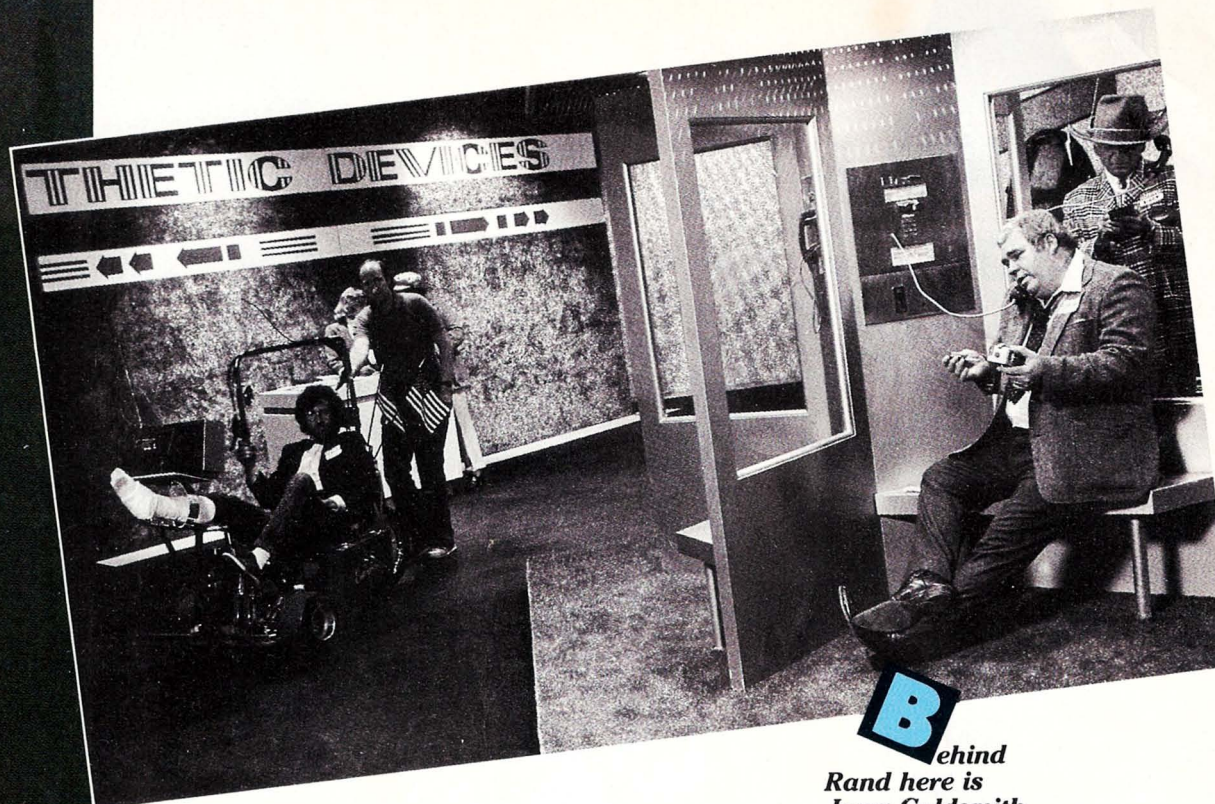


**B**ARNEY, Billy's faithful four-legged friend, has quite a tough time at the hands of the prankish Mogwai, especially the ringleader, Stripe. With him making the calls, the little creatures tease and taunt the poor dog, trying to get him into trouble. They are particularly nasty at night, while the rest of the family sleeps. In this scene, the five furry trouble-makers gang up on the unsuspecting pooch and string him up in the outdoor Christmas lights. It certainly is the dog's life for old Barney.

Patently played by a canine whose stage name is Mushroom, Barney was a popular cast member, says Phoebe Cates. "Oh, he's so cute. We loved him. They found him at the pound — he's a mutt — and they don't even know how old he is."

Maybe for his own good, Barney is shipped off to Grandma's house while Rand heads out of town for an inventors' convention. Then, as the plot thickens back home, Rand is snowed in at the convention on Christmas Eve. He explains his plight to his wife over the phone, hardly noticing the familiar-looking characters milling around the convention center (see captions). These cameo appearances by members of the crew added a welcomed element of fun and comic relief to the sometimes-strenuous production schedule.





**B**ehind

Rand here is Jerry Goldsmith, who composed the music for Gremlins. Also wheeling into the scene is Executive Producer Steven Spielberg, with the help of Special Effects Foreman Bob MacDonald Jr. By the way, Spielberg is watching a TV set with an image of the little girl from Poltergeist — another of his films — on the screen.



**W**hile

Rand phones his wife to tell her he's snowed in at the inventors' convention, he seems oblivious to the fellow behind him. That's Robby the Robot, the mechanical star of George Pal's Forbidden Planet.



# ALL ABOUT GREMLINS

As realistic and believable as the Gremlins look on film, they are, after all, mechanical devices. But that's what movie magic is all about. Here, without giving away too many trade secrets, members of the cast and crew talk about what it was like to create, and act alongside, the creatures.

*Director Joe Dante on their personalities:* "We like to think of the Gremlins as lovable but horrible. They start out real lovable and get a little more horrible. But even when they're horrible they're sort of lovable. They do incredibly rude and nasty things... and enjoy it all the while."

*Script Writer Chris Columbus on his inspiration for such creatures:* "I was living in a loft, and I used to see mice on the floor. Which scared the heck out of me. I thought that there was nothing more frightening than some little things that you can't see. You don't know where they are; they're always in the shadows."

*Gremlin Creator Chris Walas on developing the look of the creatures:* "I went more with their character than anything else. They're just completely crazy little monsters. We knew we wanted to make them

reptilian. But I also wanted them to have a real sort of wild look, so I gave them long arms and bony fingers. I gave them big ears, because they're night creatures. There's a little suggestion there of bats. I gave them more of a face than a regular animal would have, because they have more character. I kept the heads really low, to keep that animal look, but I brought the face forward, almost to human proportions. It's their character, their mischievous qualities, their frenzied, fun-loving, maniacal tendencies that were the real inspiration for the creatures.

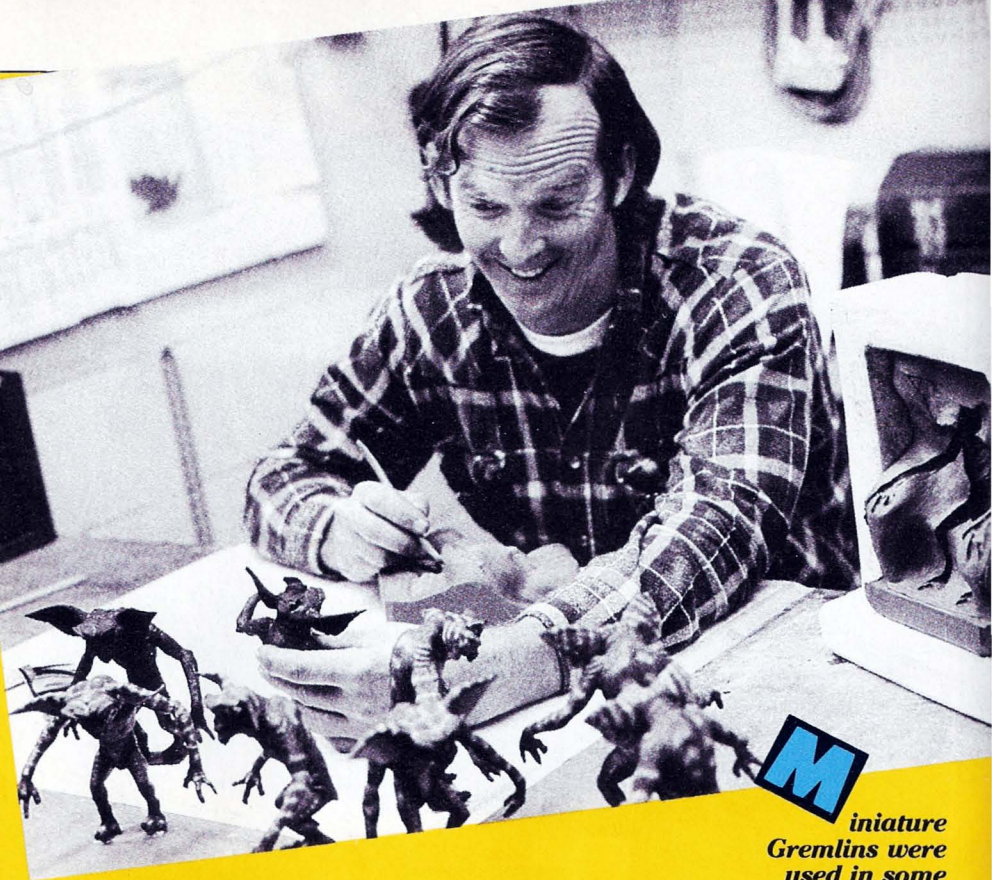
"We used a full range

of mechanisms to control the creatures. We used a lot of cable-operated facial and arm movements. There were also a lot of simple hand-operated Gremlins for some of the simpler shots. There is some marionetting for some of the more distant shots, plus several radio-controlled creatures. For example, the Gremlin riding a skateboard is radio-controlled, because the operators couldn't get close enough during the shot. But whenever possible, we tried to use the cables, since we felt we

could get better results, as far as the subtleties of control." There were also several miniature models of Gremlins used in some distant, outdoor shots.

"With Stripe we used an interchangeable face, which could be put on any Gremlin we had available. This was helpful in case one of them got stepped on or dropped, which did happen. Within an hour we had another one ready to go."

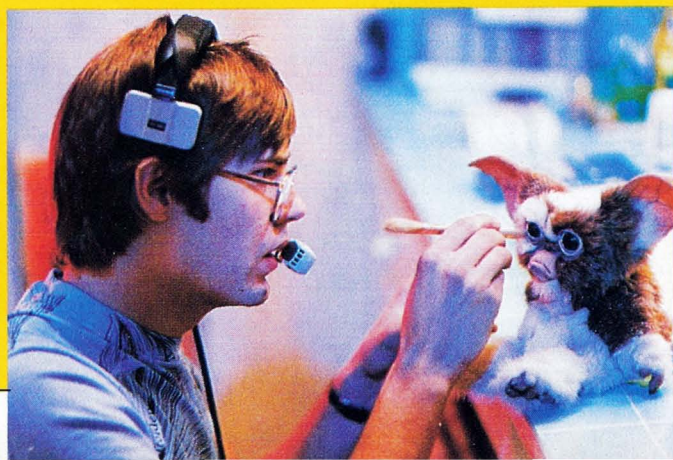
*Zach Galligan (Billy*



**M**iniature Gremlins were used in some outdoor scenes.



**Chris Walas** tends to Gizmo after the Mogwai falls off Billy's desk.







Peltzer) on coming face to face with a Gremlin: "They're repulsive, disgusting. When they get really angry they lean forward, their ears go down, their upper lips come up, and their brows furl. They start twitching and their breathing becomes more intense. Then they start snarling and giggling. They make you kinda go *bleck!*"

Producer Mike Finnell discusses the basic idea behind the use of Gremlins as creatures with a history. "We wanted to take advantage of the 'legend' of Gremlins. They

are basically mischievous creatures who live to have a good time lousing things up and making life for people difficult. Not by attacking them physically, necessarily, but by getting into machinery and doing all sorts of tricks. They are practical jokers. And it makes them very original monsters."

The term "gremlins" became popular during World War II. Gremlins were blamed for getting into machinery, particularly airplanes, and

fouling them up. Thus the expression, when something goes on the fritz, that there "must be gremlins in the works."

As stated in *The Dictionary of American Folklore*, "Gremlins are small creatures some airmen say existed as long ago as World War I who manage to get into machinery and cause inexplicable failures. It has become common practice to blame them for mistakes that no one else will admit to."

But there are different theories as to the origin of the actual word. *Brewers Dictionary of Phrase and Fable* reports, "A gremlin was the goblin which came out of Fremlin's beer bottles

**T**he creature crew, in a sea of Gremlins. More than 100 of the beasts were used in all.

(Fremlin being a brewer in Kent, England.)"

Funk and Wagnall's *Dictionary of Folklore, Mythology and Fable* claims that the name derives from the Old English word "gemian," meaning "to vex." Webster's Dictionary traces the word to a modification of the Gaelic "gruaimin," which translates to "ill-humored little fellow."





**T**he Gremlin pods are hatching while Lynn finds out that Rand can't make it home (ABOVE). Then she has to do mortal battle with the deadly creatures. The one that goes after the cookie batter (RIGHT) gets more than a mouthful. As frightening as the Gremlins are, Lynn is not about to let them take over her kitchen. The clever — and hungry — beasts seem to get the point.



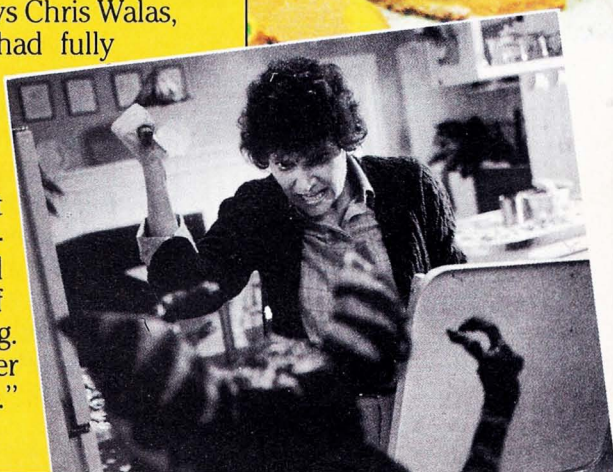




**M**ORE than one of the Mogwai rules has been broken. Besides the water that caused their reproduction, Billy fed them at night, after which they go into their "pod" state. Once the green, slimy pods hatch, the real trouble starts. Unfortunate for her, Lynn Peltzer is about to face the wrath of the Gremlins.

"This scene involved our most difficult Gremlin," says Chris Walas, "which we called our Super Gremlin because it had fully mechanical arms, it breathed, a fully mechanical face, and was a very heavy puppet. Another one, going into the microwave oven, is a different puppet, and the one popping inside the microwave is another puppet still."

Bob MacDonald Jr. recalls creating the "Gremlin guts" that spew from the Peltzer Food Processor, one of Rand's inventions that thankfully works at the proper moment. "We assumed that Gremlins have green blood. We used a compound of wheat paste and a thickener, to which we added food coloring. Then we chopped up pieces of foam rubber, latex, and other stuff. We mixed it all together and came up with Gremlin guts."





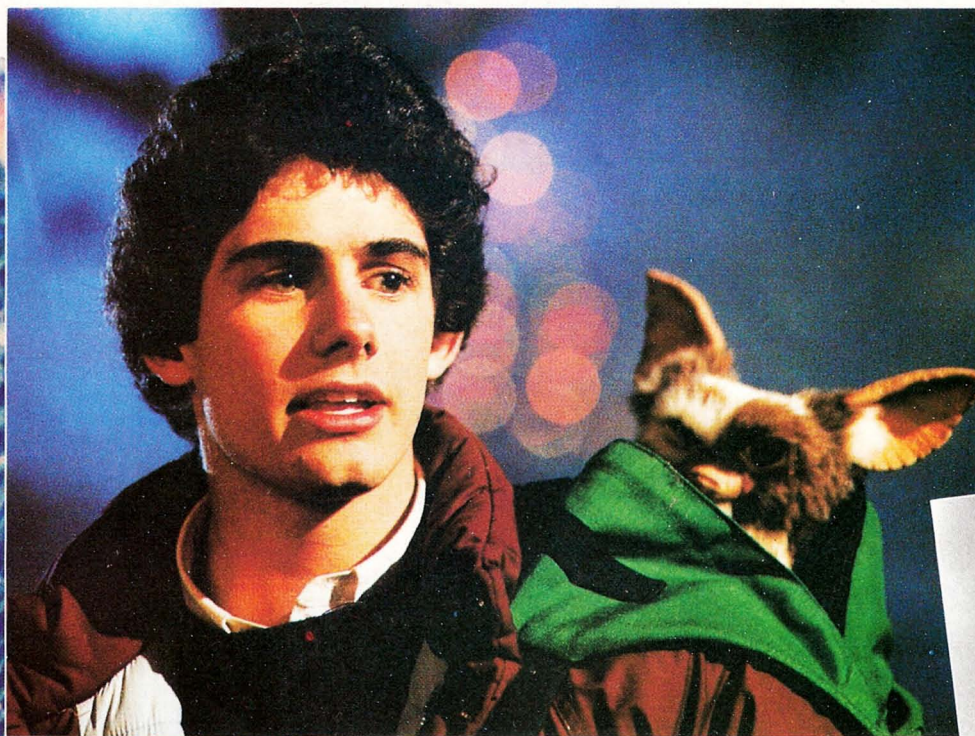


**YNN'S** heroics in the kitchen only lead her to a more terrifying struggle with yet another Gremlin, this one lurking in the Christmas tree. They both come tumbling down on her. Actress Frances Lee McCain remembers quite well the shooting of this particular scene. "I spent about two days on my back, under a Christmas tree, being strangled by a Gremlin. That Gremlin puppet took all kinds of forms. Sometimes it was a Gremlin arm, sometimes a full-bodied Gremlin. We had to devise ways to make it appear to the camera as if I was doing battle with a real creature."

At about the same time all this is going on at the Peltzer house, Roy Hanson (Glynn Turman), Billy's former biology teacher, is discovering the biological uniqueness of the creatures, right in his own classroom. Billy has brought him one to study, but it too gets its hands on some food after midnight and transforms into a pod. And it's about to hatch.

Now aware of the danger, Billy rushes home and gets there just in time to save his Mom. After an awful scare that he's lost him, Billy is reunited with Gizmo, the one Mogwai that has not turned evil. Together, they set out into the Christmas Eve night in search of the escaped Gremlin — and the worst one of all — Stripe.





**R**

oy  
Hanson, Billy's  
former teacher,  
calls Billy at the  
bank to tell him  
of the strange  
thing that has  
happened to the  
Mogwai he is  
studying. Little  
does he  
know. . . .



**L**

ynn  
barely escapes  
another attack by  
a Gremlin, this  
one hiding in the  
Christmas tree.  
But Billy saves  
the day. Then he  
and Gizmo are  
off after Stripe,  
who has gotten  
away.

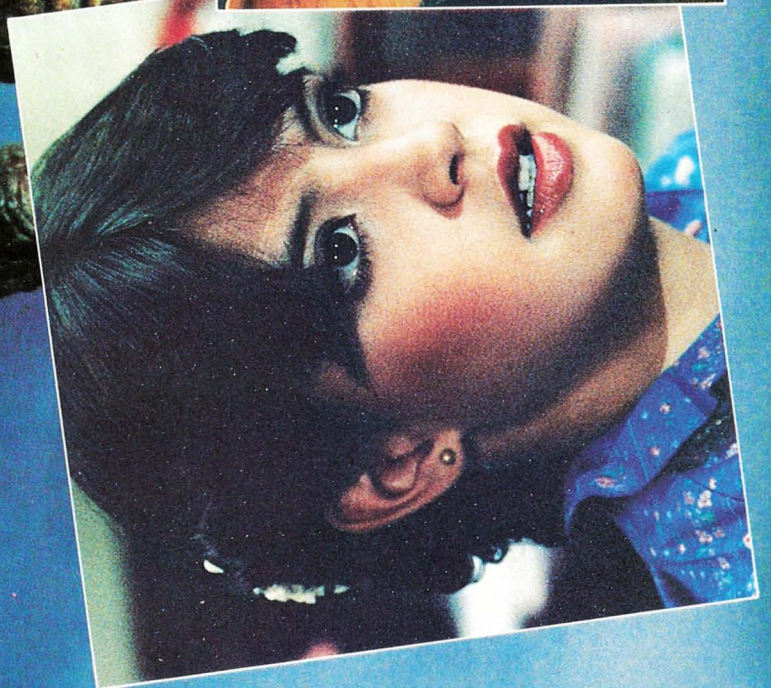
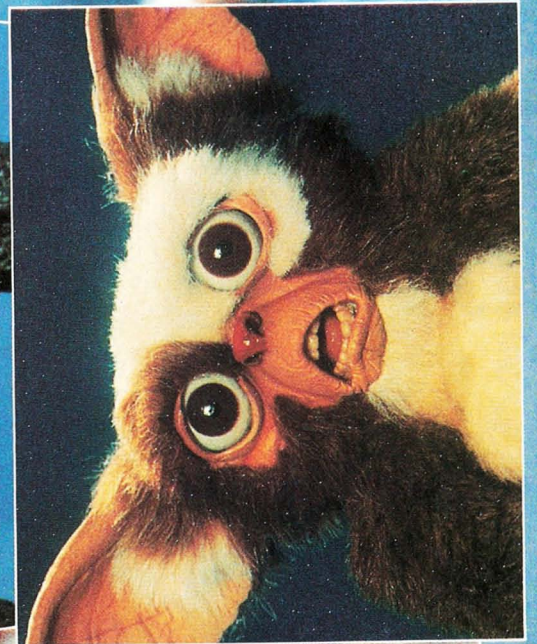
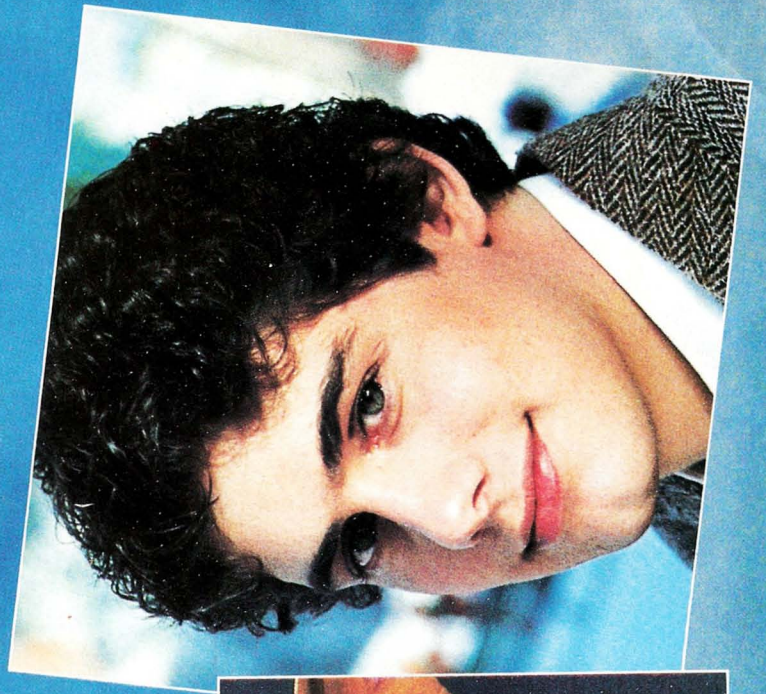




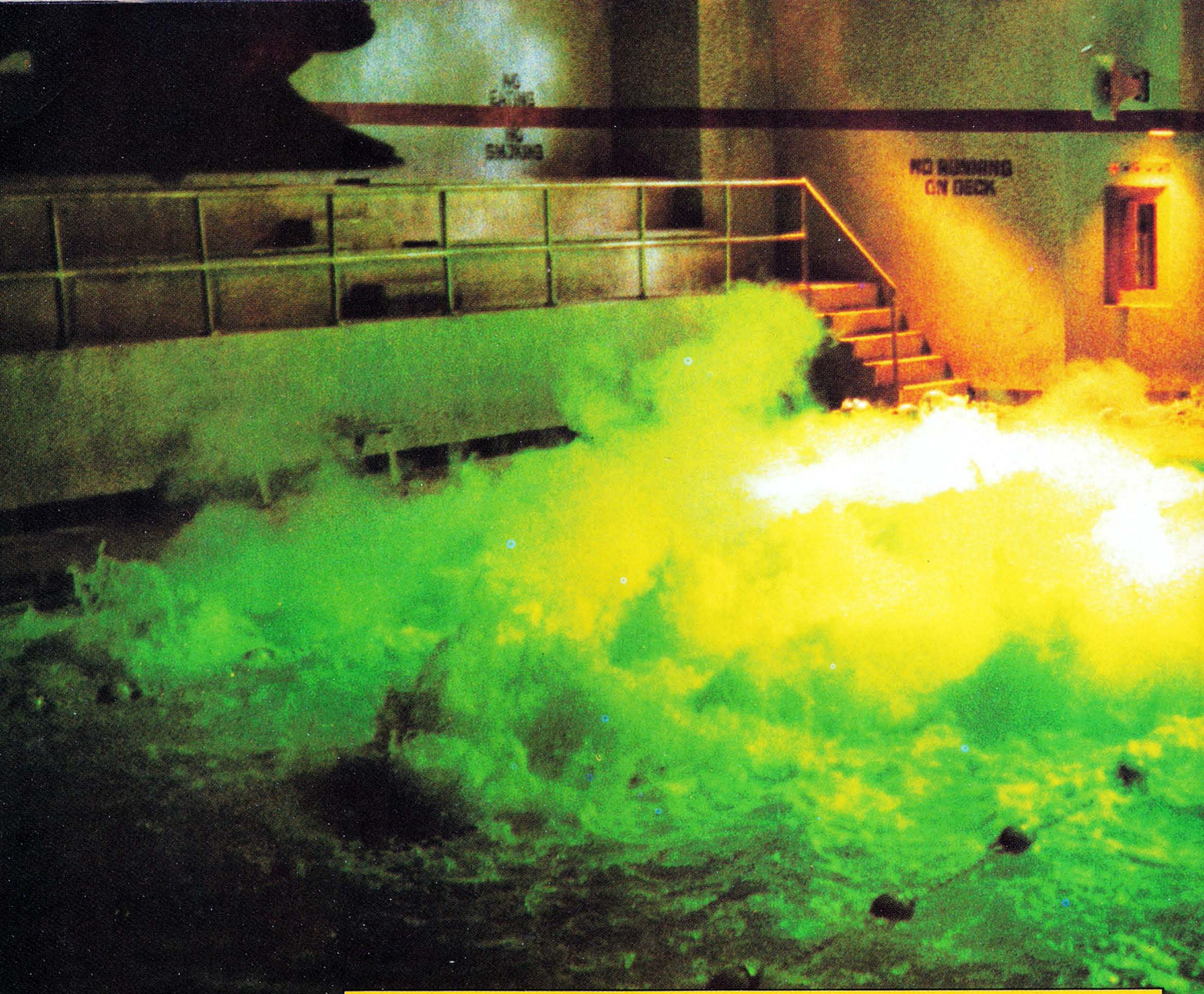
# SHINJI'S GR











H

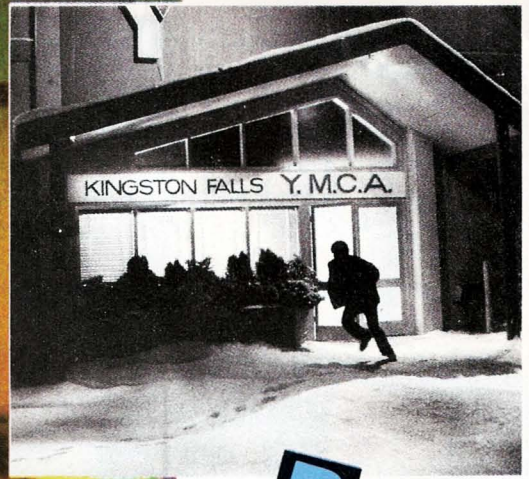
**E** was too late to save Roy Hanson, who is fatally attacked by a villainous Gremlin. But now, after helping his Mom survive her kitchen battle with the beasts, Billy stalks Stripe. With Gizmo in his backpack, he follows the Gremlin's tracks to Kingston Falls' YMCA and its giant pool filled with . . . water.

Creeping around in the dark with only a flashlight, not knowing where the monster was hiding, was a scary acting chore for Zach. "I'm in there and an alarm goes off," he recounts. "I see a light-switch box and go to open it. But the 'creature crew' had rigged it with an air cannon, so just when I go to open the box, Stripe comes flying out at me and knocks me down."

While Billy gains his balance, Gizmo grabs the flashlight and shines it in Stripe's eyes. Blinded momentarily, the Gremlin stumbles and falls back into the pool. After Stripe sinks to the bottom, the pool begins to violently erupt. "The water in the pool lifts about four or five feet," says Zach. "I was standing on the edge of the pool and the ground was rumbling. The noise made me shake."

Bob MacDonald Sr. explains how the effects were done. "We had a lot of air jets under the water. The light flashes were actually photo flashbulbs placed right under the surface. And the shot of Stripe falling into the pool was done in a big glass tank." Adds Zach: "It will freak people out when they realize how many Gremlins will be produced."



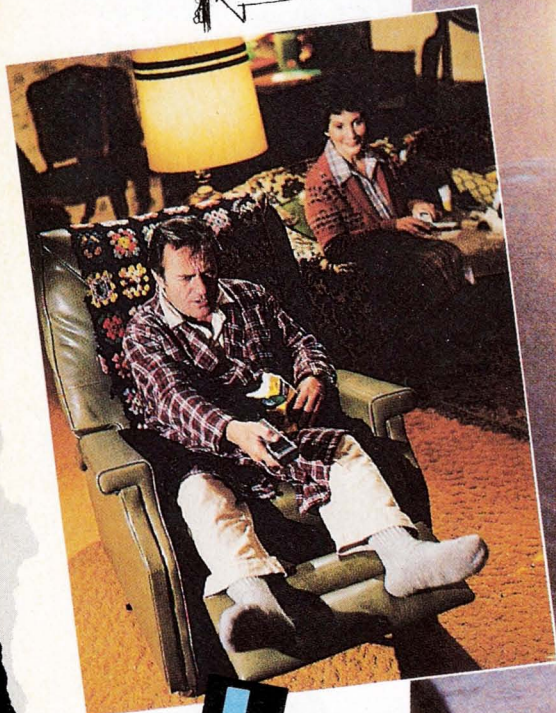
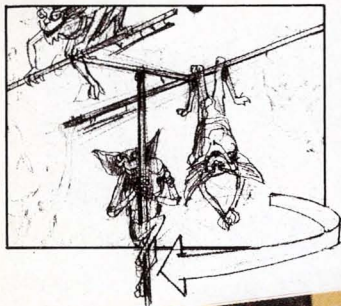


**B**

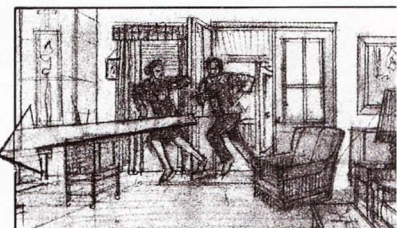
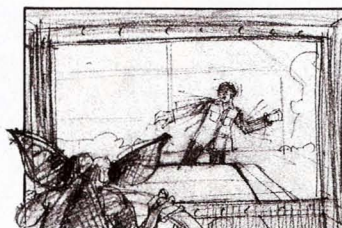
*illy  
tracks Stripe to  
the YMCA. When  
the Gremlin falls  
into the pool, an  
eruption that  
rocks Kingston  
Falls is the  
deadly result.*







**L**ittle do Mr. and Mrs. Futterman know what the real problem is with their TV set. Stand by for Gremlin interference. Storyboards follow the beasties from their rooftop antics (TOP) to their daredevil driving stunts.



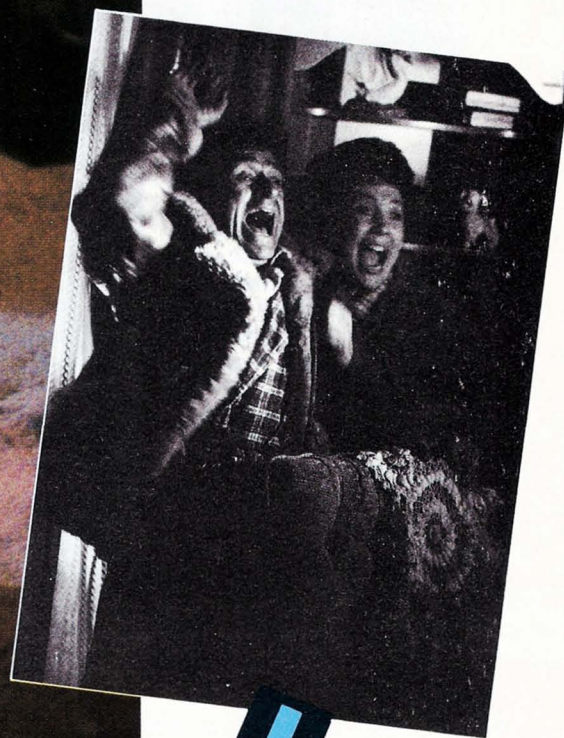
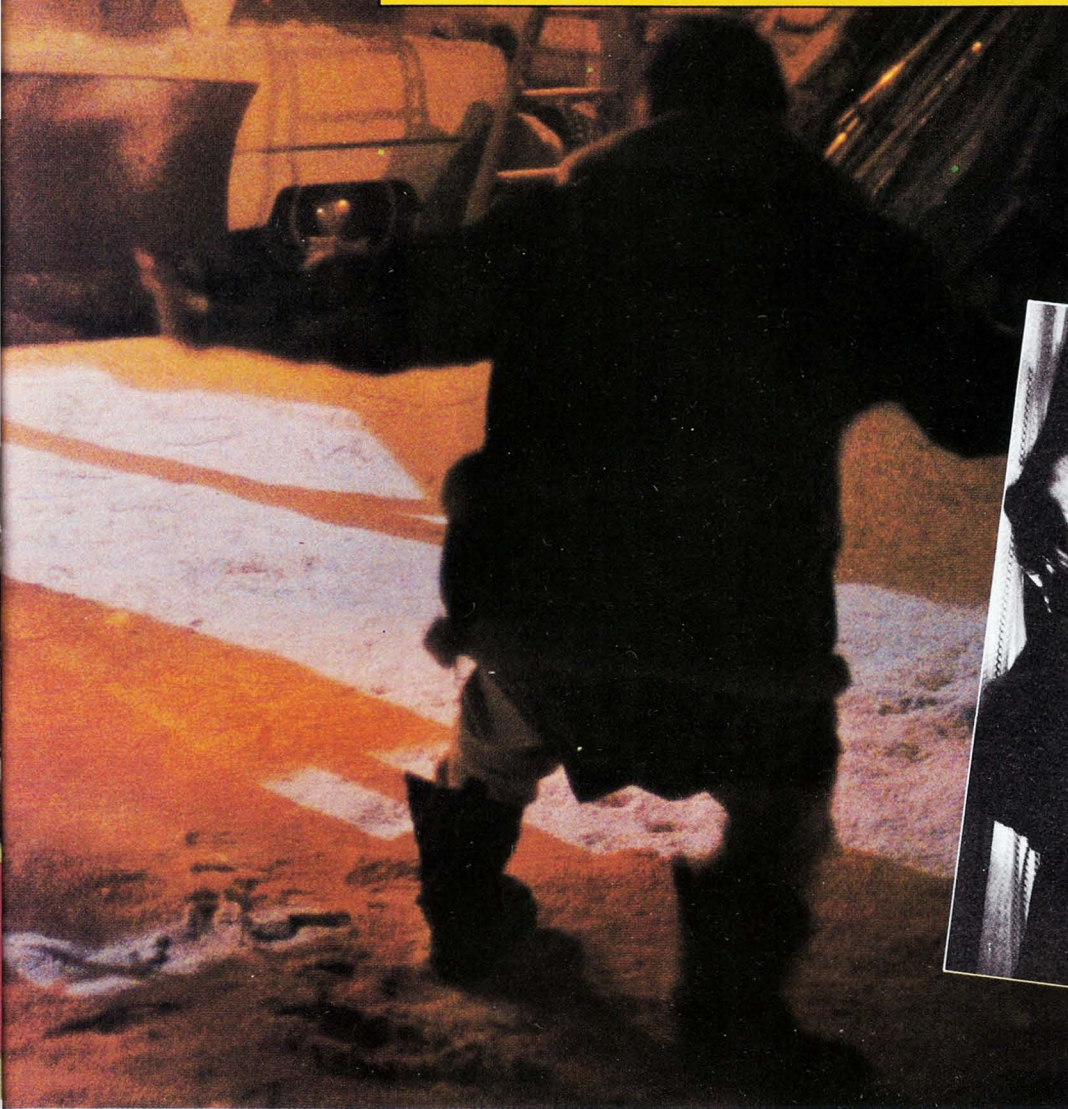


S

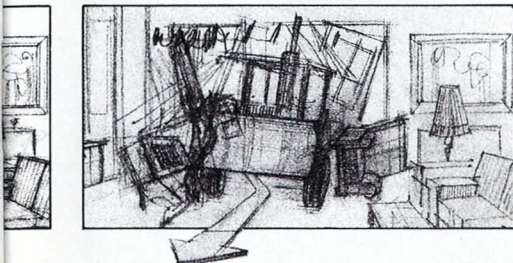
**HOUSING** at his foreign-made TV set, Mr. Futterman has more to worry about in this scene than just bad reception. How about his runaway tractor, with its ghastly plow, heading for his front porch?

Production Designer Spencer describes the set for this dramatic shot. "The tractor follows him right inside the house, so we had to make part of the house collapsible. We had to plan this out perfectly and make sure it worked the first time. So we made little models of the house and sent weighted objects through it to see how it was going to break."

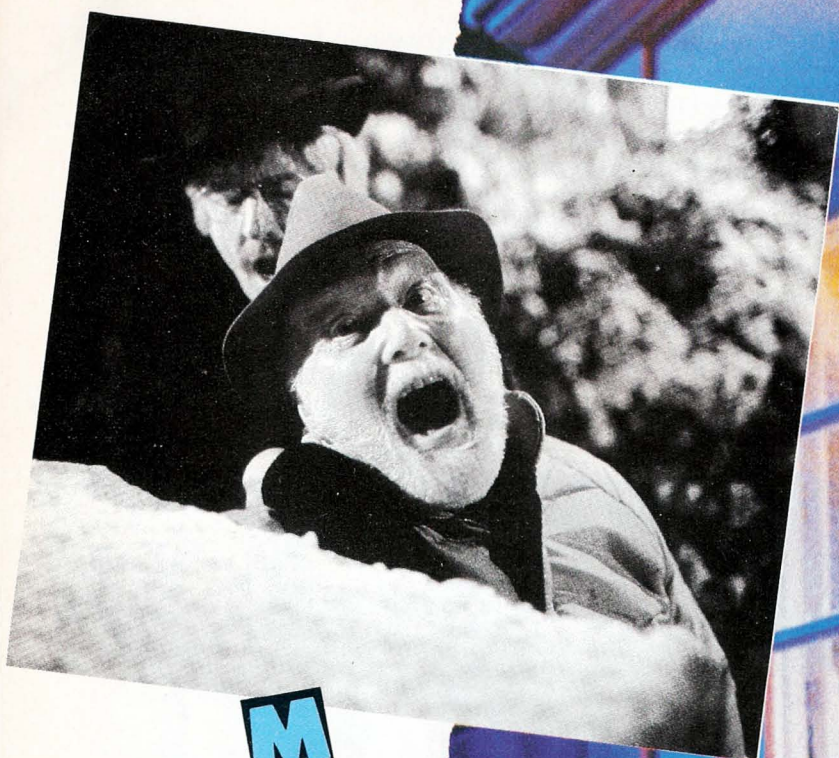
Adds Bob MacDonald Jr.: "When the tractor came through the wall, we were concerned about stopping it, so we attached a heavy cable to a telephone pole about 100 feet away from the set. The tractor stopped dead, right where it was supposed to."



**I**t is pure acting ability on the parts of Dick Miller and Jackie Joseph, who portray the terrorized couple, that will be remembered.

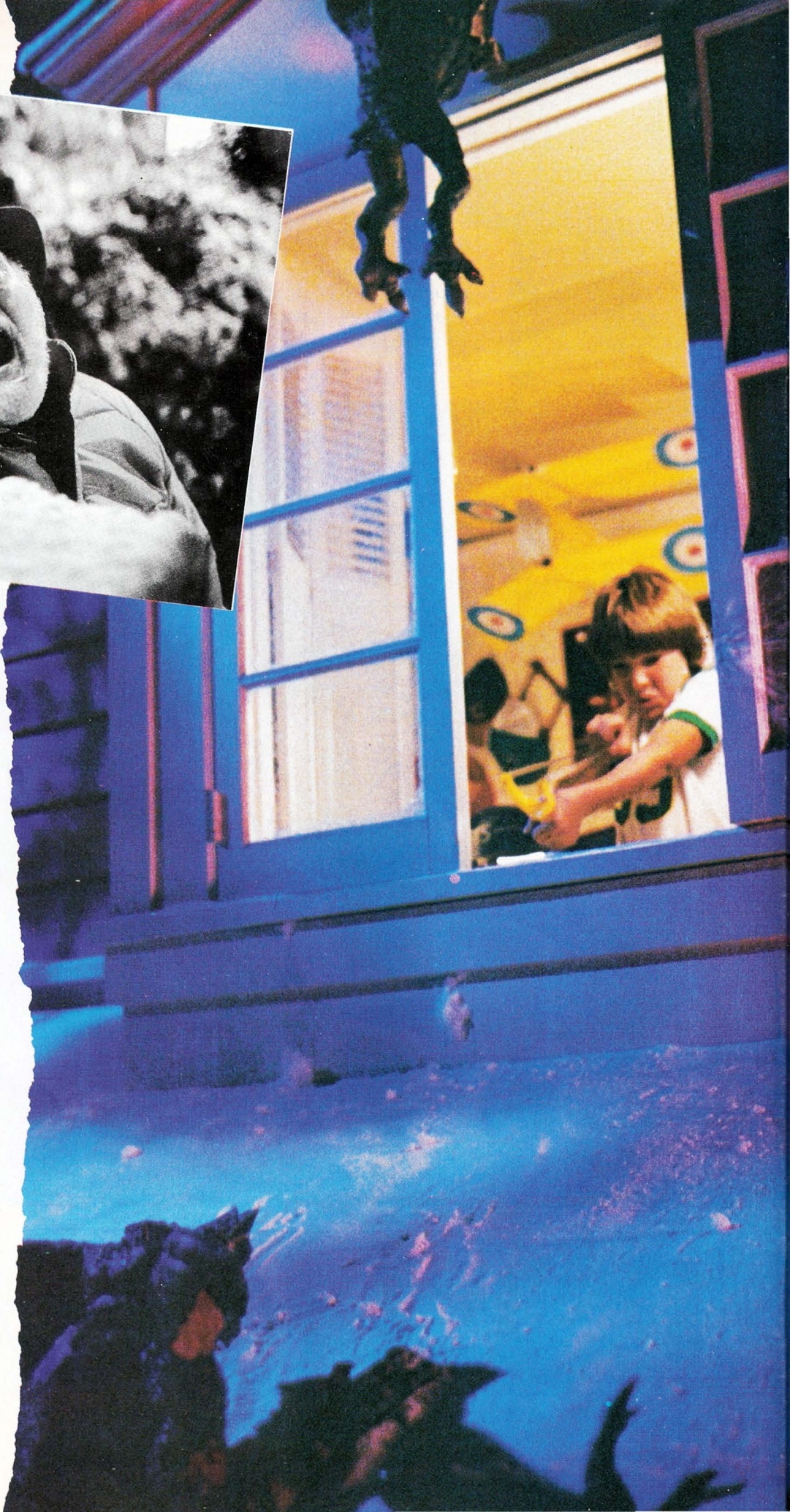






**M**

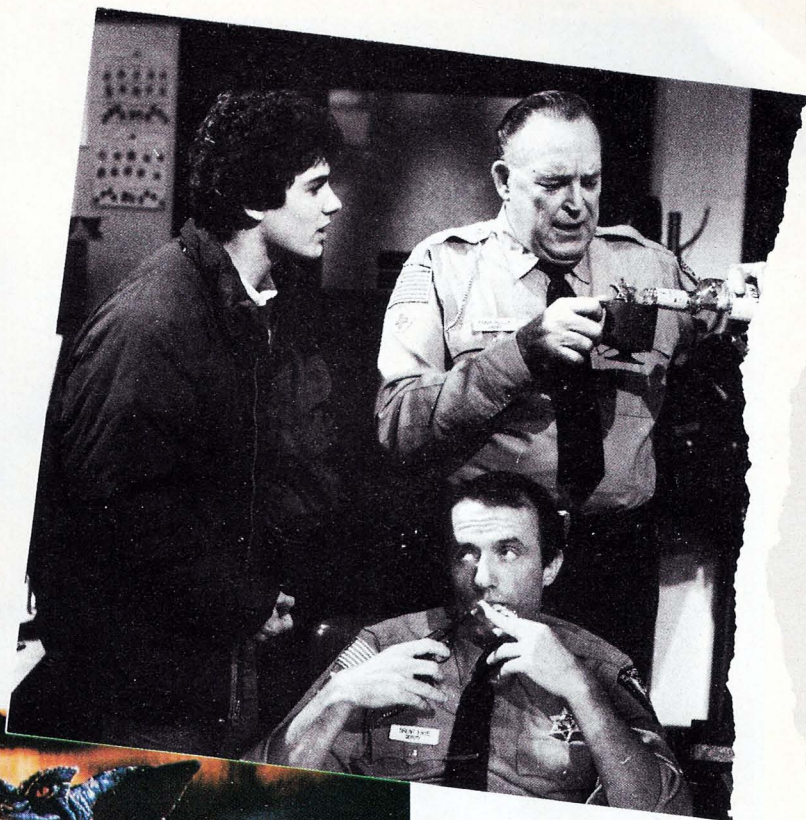
r.  
Anderson (Harry  
Carey Jr.) gets a  
special delivery of  
terror from a  
Gremlin-in-the-  
mailbox. Billy's  
friend Pete (Corey  
Feldman),  
meanwhile, has  
his hands full,  
picking off the  
critters, in  
Pac-man fashion,  
with his  
slingshot.







*heriff  
Frank (Scott  
Brady) and  
Deputy Brent  
(Jonathan Banks)  
are more  
interested in their  
holiday cheer  
than the mayhem  
on the streets.  
That is, until  
they're shocked  
back to reality by  
a screaming  
Santa (Joe  
Brooks) and the  
evil elves  
attacking him.*



**JUST** when you thought it was safe to go out on the streets of Kingston Falls — it is Christmas Eve, afterall — the byproducts of Stripe's dip in the YMCA pool go on a rampage through town. Not even Billy's pleadings to his neighbors and the police can keep these real-life Grinches from stealing the town's Christmas. . . to say the least.

Director Joe Dante expresses his opinion on why the creatures take such delight in their nastiness. "I think that to work, the Gremlins have to be completely immoral. Stripe can do things because he's mean, but the other guys just have fun.

"All they think about is that if they do this, something 'great' is going to happen and people are going to scream. And they *love* to make people scream. They like to break things, they like to be rude, they like to belch, they like to blow their noses on people's curtains. They like to do all sorts of things that outrage people. You feel that they just do not think in human terms. They're crazy."





**P**UTTING mean Mrs. Deagle on a night flight she'll never forget is about the only beneficial thing the Gremlins do for the people of Kingston Falls. Actress Polly Holliday discusses her character: "Mrs. Deagle is a woman I feel a little sorry for, because she has based her life on money and power. I have compassion for her, though, so I wanted to try to show a character who has been warped by this desire, not someone who is all-out evil. I enjoyed playing the role, because very seldom do you get the chance to be completely mean and bad and evil." But, as sometimes happens to such people, "Mrs. Deagle gets her just desserts for being so mean."

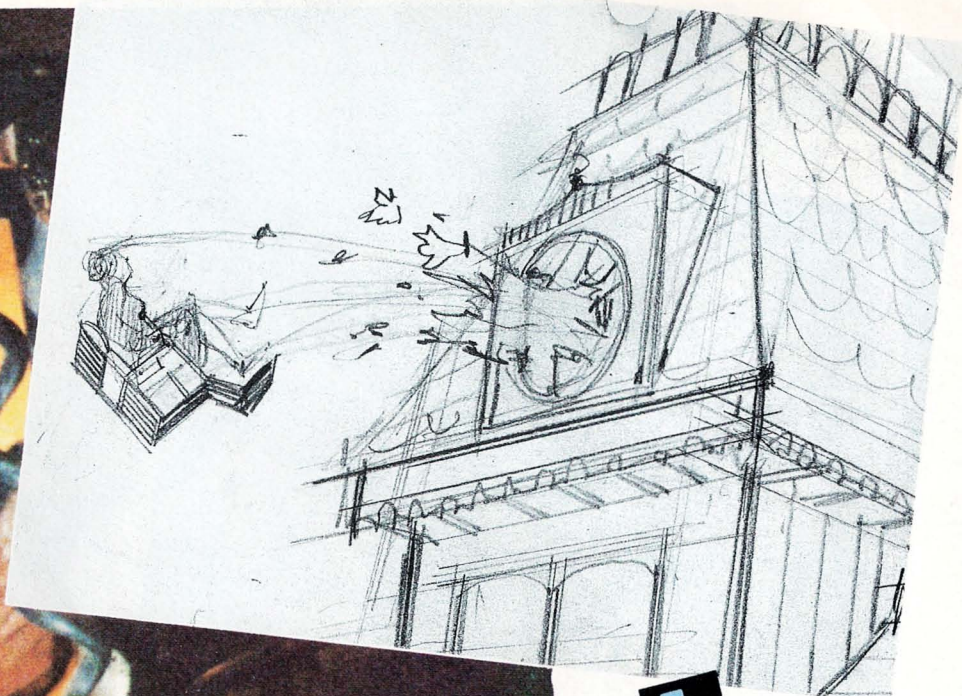
Along with Polly's convincing acting, it is the creativity of the special effects crew that make this scene so real. Added to this is some expert camera work. Indeed, there were five cameras set up for this one shot.

The MacDonalds and John Hora describe the scene: "We disconnected the regular motor on the electric stair-climbing chair," says Bob Sr. "We ran a cable along the chair's track to the top of the set and just pulled it up very fast. But, of course, we slowed it down enough for Polly Holliday to get off the chair." Adds Hora: "To shoot her out the window, we had a dummy of her, which kicked and everything. It was really great!" Bob Jr. explains that the chair, which is attached to a ramp, "releases and is shot right through the window and lands in the middle of the street."

However, it took a couple of tries, as Bob Sr. recalls. "The first time we fired it, the dummy went clear across the street and landed on the porch of the house across the street."







est one forgets, Gremlins have a knack for fouling up mechanical things, like Mrs. Deagle's stair chair. This storyboard shows the fruits of their mischievous labors.

Mrs. Deagle is such a Scrooge that she won't even tolerate Christmas carolers. But she's chosen the wrong ones to pick on, as this storyboard suggests.







**J**oe Dante, Chris Walas, and Phoebe Cates (ABOVE) discuss the wild scene in Dorry's Tavern. Besides crafty creature work and good acting, there is a lot of ad-libbing involved.

**BELOW:** Even Gremlins enjoy a rousing video game now and then. Think they're rooting for the bad guys?

**FAR RIGHT:** Gremlins are their names and vices are their games. Booze and butts only make them nastier as the monsters whoop it up in the bar.







**DORRY'S** Tavern will never be the same. A band of Hell's Angels would seem tame compared to the crazy Gremlins that take over the bar on Christmas Eve. And for Kate Beringer, the moonlighting bartender, this will be a night she'll never forget.

Shooting the bar scene, which has all the makings of becoming a classic scene in film history, was a total free-for-all. Or, as Steven Spielberg put it: "I love Dorry's Tavern in particular. It reminds me of Monday night football in bars across America."

In the Chris Columbus script, the scene fills less than two pages, so there was very little that could be done in the way of preparation. It was more a matter of ad-libbing and experimenting with the creatures. Plus, says Chris Walas, "We all wanted to have a lot of fun with this scene. I came on the set, carrying a little book of storyboards, and approached Joe Dante. He said, 'Throw them away!' Once we determined what props were available, then we got into some specific gags."



**G**

remlins are good at reaching out and touching someone, but they have a difficult time putting on a poker face. Pity the fool who doesn't ante up in this game.





# CREATING CHAOS IN DORRY'S TAVERN

"It was our biggest nightmare and our biggest thrill as well." That's how Gremlin Creator Chris Walas starts describing the wild and crazy scene in Dorry's Tavern, Kingston Falls' local pub that's invaded by Gremlins. The rest of the crew has similar feelings about the zany events that take place, and what follows are some of their comments.

**Producer Mike Finnell:** "It ended up being a lot more ambitious than we had planned. Once we saw what the Gremlins could do, we really wanted to take advantage of it. What we did was put up a big list on the wall and asked the crew to write down anything they would like to see the Gremlins do. And we tried to include as many of those suggestions as we could."

**Production Designer Jim Spencer:** "It was outrageous, beyond Joe Dante's wildest dreams. It becomes a movie of its own. The set was pretty easy to assemble; the look is that of a hometown Irish pub. The only problem was keeping it messed up, because when the Gremlins get in

there they just destroy it."

**Director Joe Dante:** "It's described in about eight inches in the script, but the scene ran almost an entire reel of film. We saw that because of the setting, there were more things that the Gremlins could do inside the bar than they could outside in the snow or in another place where they were difficult to work with."

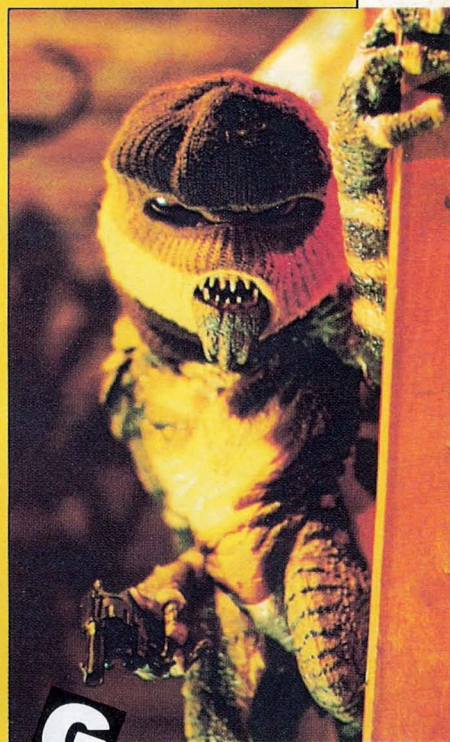
**Special Effects Foreman Bob MacDonald Jr.:** "We rigged one Gremlin to smoke a cigar, and another to smoke three cigarettes. The Gremlins take a drag and you see the cigar or cigarette light up, and then a smoke machine blows the smoke back out their mouths. We also have a Gremlin on an overhead fan. He's mounted on the end of a long pole, and the pole is attached to a Coors beer sign on the wall." Finally, there are quick-release mechanisms on the fan, so when Kate pulls the cord and both the fan and the Gremlin start spinning faster and faster, "it looks like the Gremlin goes flying off and into the beer sign. The whole sequence was a riot for everyone."

**Chris Walas:** "We knew it was going to be the hardest scene to get right.

It was shot in about two weeks. We came up with a gag list of nearly 200 things we wanted to do. Joe picked the ones he wanted, and we specifically rigged those. Then, for each gag going on, we had four or five more Gremlins in the background doing something else. We used just about every Gremlin available. But the scene was particularly fun because the Gremlins are drinking and smoking and basically being pigs. It was an anything-goes situation. We ended up putting in a flasher, complete with the trench coat and dark glasses. We even had one Gremlin dressed up as Joe Dante."

The crowning touch on the scene is the rousing dance song, written and performed by Peter Gabriel, called "Out/Out." Says Peter: "I tried to get an atmosphere that fits the mood of the scene, with lyrics that relate to it but don't comment on it. I wanted to give the sense of being trapped; the character of the song is trying to escape."

The number is intro-



**G**remlins  
can be  
terrorists, too.

duced while a group of Gremlins is whooping it up at a table and listening to music on a radio. One of them changes the channel and on comes "Out/Out." Although it's meant only as background music, the Gremlins react appropriately enough to it.

So what appears on the big screen as a bunch of wacked-out Gremlins enjoying a boys night on the town was also a great party for the crew. Chris Walas sums it up by saying: "Everybody just wanted to have fun."





**T**ry as one might, there's not much that can be done to disguise the skin-deep ugliness of a Gremlin.





**T**he Gremlins seem more interested in making a mess than making a shot on the pool table. But not even dark glasses and bellies full of booze can protect them when the dreaded lights start flashing at Dorry's.

**K**

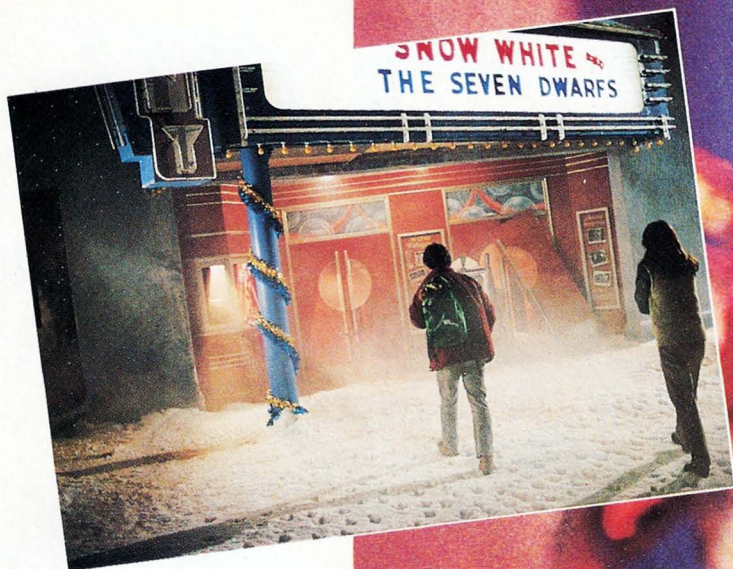
**ATE** is at her wit's end as the unruly patrons continue to demolish Dorry's. Then, it looks like the fun and games will come to a halt after the battered bartender flicks her Bic and discovers that Gremlins hate bright light. She's nearly out the door, thanks to some quick camera work, but the flashdance is over when the camera runs out of flashes. Is it curtains for Kate?

Phoebe Cates remembers all too well this frenetic scene. "I was exhausted. I had things thrown at me for three days, and they had me doing all these athletic things. I got really fed up with being so abused by the Gremlins, so in some ways the acting part was easy.

"What it took," she continues, "was split-second timing. One Gremlin was throwing something at me, while another wanted me to light his cigarette. That's when Kate notices that light puts the Gremlins off. Until then she's just so busy thinking of a way to appease them so they won't kill her. It's really very frightening."

In fact, memories of the frightening Gremlins linger on for Phoebe. "I still get very scared," she admits. "If you brought one into the room now I'd get pretty nervous. I've even had nightmares about Gremlins, not because I was completely able to believe in them but because I'm really a scaredy-cat."





**S**

**NOW** *White and the Seven Dwarfs* is not even sacred to the rowdy Gremlins that descend upon the movie theater for a private screening of the Walt Disney classic. Yet for just a moment, they seem to be touched by the sight of the lovable movie characters, to the point where they join in to hum a few verses of "Hi Ho, Hi Ho..." But rotten to the core, the beasts gain their senses and resume tearing the place apart. Little do they know, however, what an explosive ending they're about to witness.

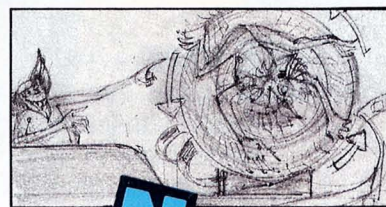
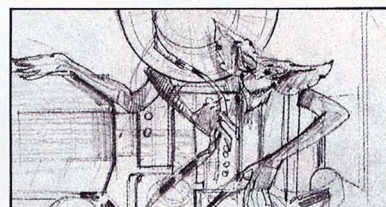
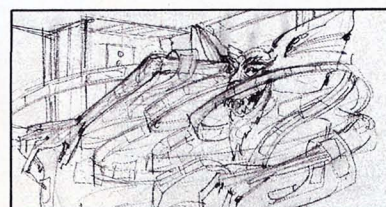
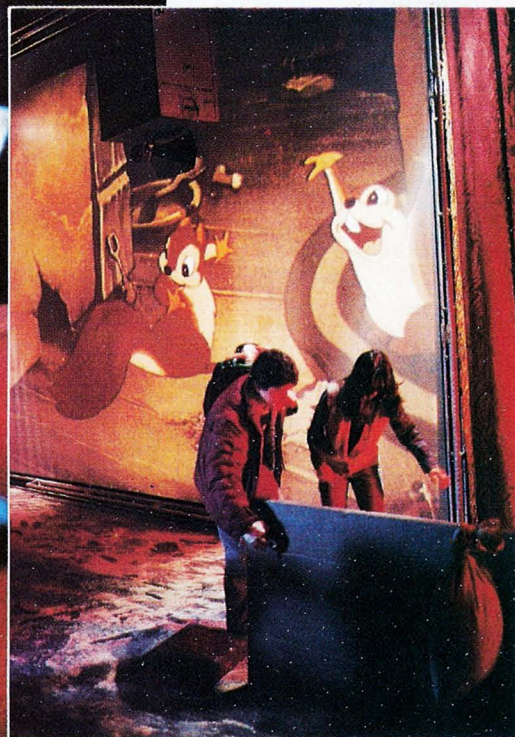
Gathering the Gremlins in the theater scene required the use of dozens of puppets and operators, plus a matte painting to give the illusion of even more monsters. "This scene was a real challenge," Chris Walas reports. "It was more a challenge of coordination than anything else, though, since we had 100 or so puppets that all had to be active in the shot. In order to get enough Gremlins, we had nearly 40 people operating three puppets each. We all had one Gremlin on each arm. Then we mounted another puppet on top of bicycle helmets on our heads [the clever idea, by the way, of Director of Photography Hora]. Then we just bounced around and kept generally active."

Director Dante tells why the specific use of *Snow White* works so well. "We had to use *Snow White*. First of all, it's got dwarfs in it, which is kind of nice because they're small and they sing," just like the Gremlins. "But there's also what *Snow White* means to people. It's such a nice, sweet, wonderful movie, and the Gremlins are just so awful. The fact that they can watch *Snow White* and get such a kick out of it is very funny; the contrast is wonderful."

**G**

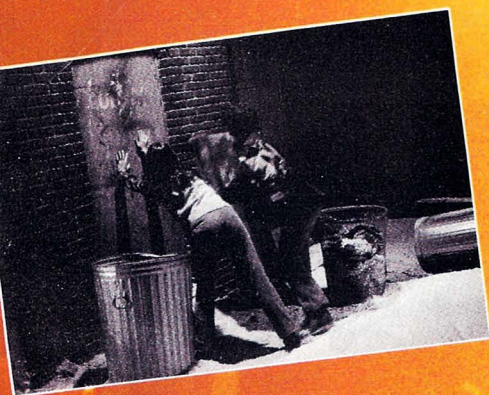
izmo still  
rides shotgun  
(TOP RIGHT) as  
Billy and Kate  
sneak behind the  
screen on their  
way down to the  
basement.





**N**ot only do the Gremlins tear apart the movie theater but they make a mess of the projection room, too, as seen in these storyboards.





**E**VEN as daylight approaches, the party-hardy Gremlins are still at it inside the theater. Billy figures that they've come here, to this big, dark place, to be all together and away from the deadly sunshine, which can kill them. Billy also has a plan that could guarantee the Gremlins will never have to worry about a sunrise again. He'll blow up the theater.

Zach describes some thoughts going on in his character's mind at this point. "He's gone from someone who's never had to do anything to someone who is thrust into a situation in which he's got to do everything. Because he's the only one left who can stop these things. He knows, deep down inside himself, that if he pulls this off, he can become, just for a night, what he has always wanted to be." A hero.

On the technical end of things, the MacDonalds and the effects crew contributed much to the scene. They're experts in demolition, too, so they handled the powerful explosives.

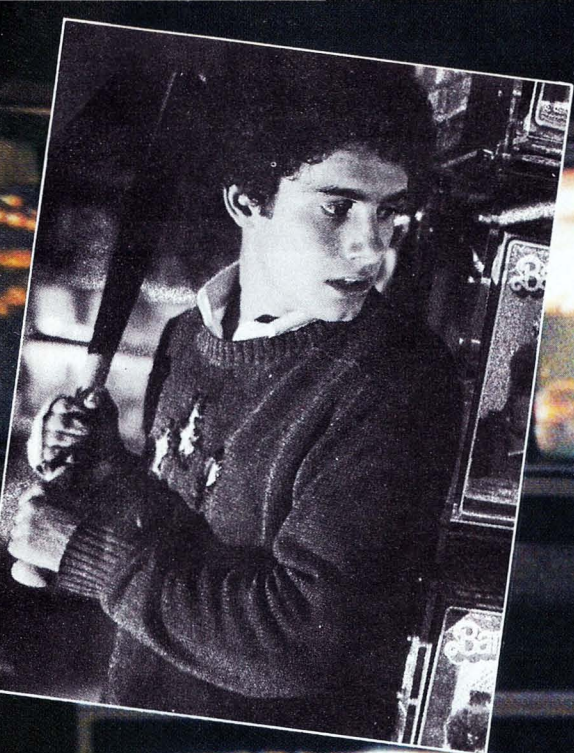
After escaping the blast, Billy, Kate, and back-packed Gizmo see that someone else has survived — Stripe. They chase him into the department store across the street, but they have to split up. Zach recalls the kissing scene that follows. "Spielberg was on the set that day. I told Phoebe I was nervous. We kissed, and we looked at each other and I said, 'So, what's the big deal?'"





**A**fter locking the Gremlins inside, Billy, Kate and Gizmo duck behind a car as the theater blows up. Goodbye Gremlins! They follow the escaped Stripe into the department store, and the couple parts . . . with a kiss. Then, Kate and "Giz" watch as their hero goes off to battle.





Don't Touch! Video Camera  
Monitoring System  
© 1990 Gremlin  
Warning: No Smoking



R

## REALIZING

that this could be a fight to the finish, Billy is on full Gremlin alert as he stalks Stripe through the Montgomery Ward department store. The baseball bat Billy wields comes in handy to pick off a couple of circular saw blades, fast-pitched at him by his prey. It also does a number on one of the TV sets, smashing it to bits, when the awful mug of Stripe pops onto a roomful of video screens. And still, the elusive, only surviving Gremlin remains a terror on three wheels.

The saw blade that narrowly misses Billy's head was actually an intricate special effect, says Bob MacDonald Jr. "We brought the saw blade in from the other side of the wall, behind Billy. We had a mechanism that slammed the blade into the plywood wall. We also made a cut in the wall for the blade to come through, filled it in, and then painted over it so the camera couldn't see the cut."





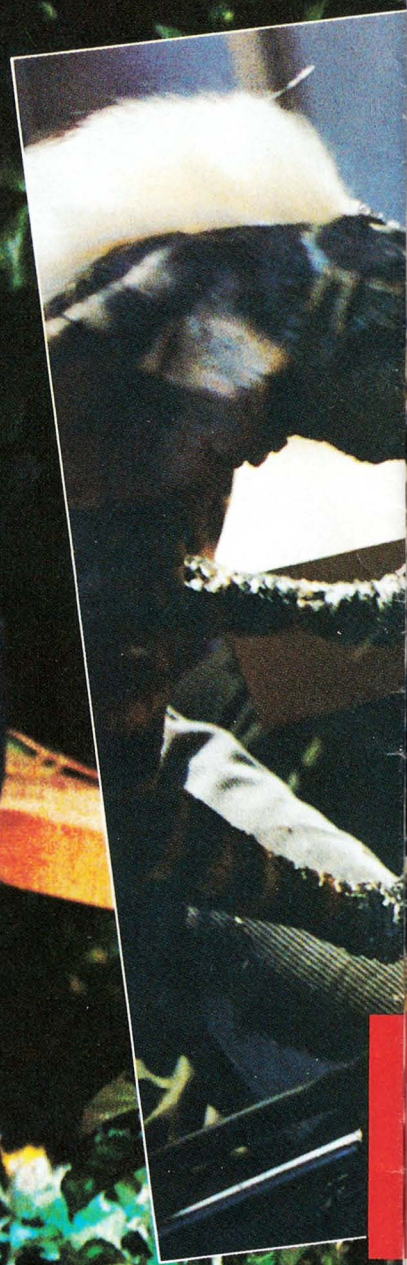


**M**

ont-  
gomery Ward  
becomes the  
final battle-  
ground for  
Billy and  
Stripe. Billy  
bats away  
some flying  
saw blades,  
compliments of  
Stripe, and  
then tries to  
put the beast's  
TV career on  
hold with his  
own smash hit  
on the screen.  
But the  
Gremlin is still  
on a roll.



**B**illy  
appears nearly  
defeated by  
Stripe, after  
surviving a  
chainsaw attack  
and a crossbow  
arrow in the  
arm. But there  
may be a little  
help speeding his  
way as Gizmo  
gets behind the  
wheel of a toy  
car.







**B**

**BILLY** and Stripe continue their fierce fight in the department store. The bat saves Billy once more, this time from a chainsaw-wielding Gremlin. But when Stripe decides to take up archery, with Billy as his target, it looks like the little monster may come out on top.

Even though the attacking creature was only a puppet, Zach had to work very hard in this scene, especially in the chainsaw sequences. It was, after all, a very real chainsaw, as Zach explains while describing the setup. "The bat was about an inch and a half from my face as the chainsaw was cutting through it. My reactions have to be the most natural I've ever done. I've never been so exhausted from shooting something in my entire life." As if that weren't enough, the effects crew then had to shoot crossbow arrows at him.

But as Bob MacDonald Jr. says, it all comes down to movie magic. "We secured a mount for the chainsaw that makes it pivot safely, and we had a control arm that we held," which meant that the saw could not move beyond a certain point. "So while Billy held the bat, I would just chew away at it." And the arrows? Although the camera won't see them, there are thin piano wires guiding the arrow to Billy's arm.







**F** all places, Stripe chooses a water-filled fountain as the spot for his final confrontation with Billy. His plan to reproduce himself into more Gremlins almost works, but not before Gizmo saves the day with some quick thinking and heroics. When the bright morning sunlight comes pouring into the greenhouse and the fountain, it proves deadly to the Gremlin, who disintegrates and dies.

As described in the script, "Sweat pours from Stripe's body. The bubbles that were forming new creatures whiten up and dry like prunes. Stripe's skin begins to smolder. Cracks appear in the skin. The creature begins to melt."

This dramatic climax to the scene involved some complicated lighting for Director of Photography Hora. "We had to create a shaft of light, while a lot of steam was coming from the back of the fountain," he says. "So we had a fog filter on the camera to stretch the light."

Meanwhile, the effects crew was busy in the fountain, as Bob MacDonald Jr. explains. "We had to pump in steam, as well as smoke made with dry ice."





**I**t looks like Stripe is going to have some help as his back bubbles with new Gremlin life. But Gizmo shows him the light, and Stripe dissolves into a harmless pile of bones before Billy's eyes.



**I**s this the end of Billy's nightmare? Is Stripe really dead? When it comes to Gremlins, one never really knows. Does one?









**T**

he  
drama of the  
*Gremlins* is over,  
and life returns  
to some normalcy  
back at the  
Peltzer home.  
Even when the  
Chinaman comes  
to take Gizmo  
away, Billy and  
Kate look  
confident that it's  
a happy ending.



**R**

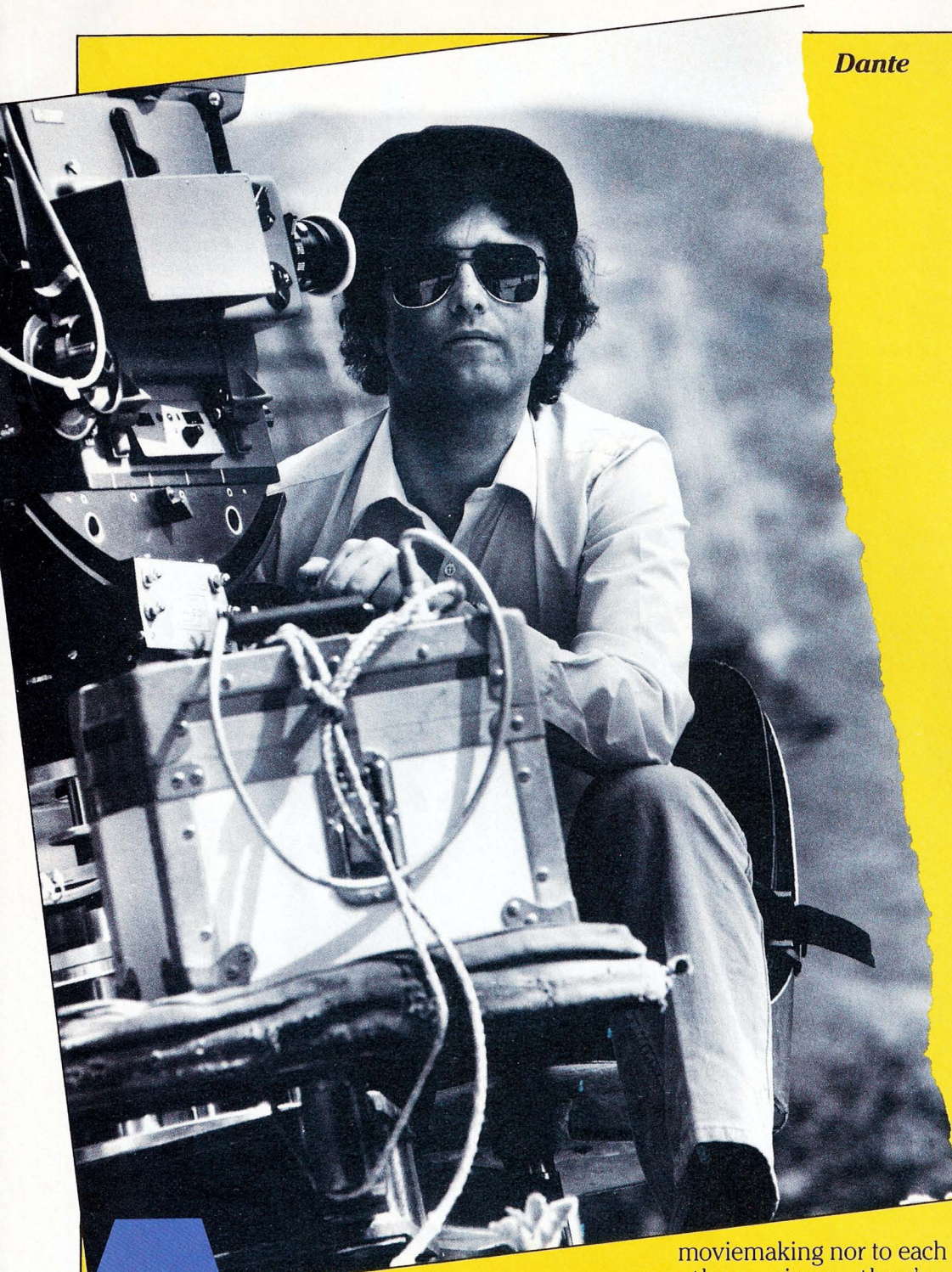
**EUNITED** with his family — and Kate — Billy returns home triumphant. He and Gizmo have saved Kingston Falls from being completely overrun by the mischievous Gremlins and Stripe has been defeated. But what now will become of Gizmo... of Billy and Kate?

Much of their fate is decided when the old Chinaman comes to claim Gizmo and take him back to Chinatown. As he watches his companion leave, Billy is not quite sure what to think, says Zach. "I'm kind of sad, but then there's a smile, because... When the old man comes, I see right away that Gizmo doesn't belong to Billy. I'm sorry to see him go, but the old man says, 'You're not ready...yet.' So I guess that in the back of my character's mind is lurking the possibility" that Billy and Gizmo will come together again someday.

As the movie draws to a close, Director Joe Dante discusses what message, if any, has been delivered by *Gremlins*. "It's sort of that something is available to you if you don't abuse it. If you abuse it, bad things happen and then someone takes it away from you, saying you're not ready for this. If there is a moral to the story, that must be it."

Steven Spielberg has his own idea when asked if he sees an overall message to *Gremlins*. "The only message I can see is: Don't feed your children after midnight."





## Dante

Finnell explains how they first got involved with *Gremlins*. "Unbeknownst to Joe and I, Steven Spielberg was a big fan of *The Howling*. After he came across Chris Columbus's writing sample, he fell in love with it and bought it. Then he decided that Joe Dante was the guy to make it into a movie."

Spielberg adds: "When I read the script, I asked myself, 'Could this really happen in real life?' When the answer came back 'no,' I breathed a sigh of relief and bought the material. It's one of the most original things I've come across in many years, which is why I bought it" and turned it over to Mike and Joe.

That was in March of 1982, and the actual shooting didn't begin until nearly a year later. During the interim — besides helping to rewrite the original script, deciding how the special effects would be done, hiring the production and creature crews — Finnell and Dante were also very involved in finding the stars that eventually give *Gremlins* its human touches.

Particularly critical was the selection of Zach Galligan and Phoebe Cates to portray Billy Peltzer and Kate Beringer. "Zach and Phoebe have a nice chemistry," remarks Dante, who also credits Casting Director Susan Arnold with helping in their search. "There's a sweet undercurrent between them that I like, and they're really fun to watch." Adds Finnell: "The day we put them on stage to-

"Mike's kinda like Gizmo — innocent, yet wise and resourceful. And Joe is like Stripe — funny, devilish, and in total control." This is how Steven Spielberg describes the two men he asked to make *Gremlins* into a movie.

Producer Mike Finnell and Director Joe Dante are no strangers to

moviemaking nor to each other, since they've worked together on several film projects. Most recently, they collaborated on "It's a Good Life," a fanciful, creature-filled segment of Spielberg's *Twilight Zone* movie. Before that, the duo teamed up for the werewolf tale *The Howling*.

# A

## FILM MAKING TEAM

**MIKE FINNELL  
AND JOE DANTE**



gether, it was just... magic. They look great together."

Then there was the equally crucial task of bringing the mechanical Mogwai and Gremlins to life and creating the "look" of believability, says Finnell. "One of the keys was to surround the movie with an atmosphere that is not totally realistic. Everything, I think, looks like a fantasy, like a storybook. I think you need that to make something like this work."

"The audience can't have a very realistic frame of reference," the producer explains. "If you saw one of these Gremlins walking down an everyday street, it may not work. But when you put one in a setting where everything is slightly stylized, suddenly you can accept them. This is, to a certain respect, a chance to do cartoon characters in live-action. They are a little more sophisticated than cartoon characters, but they definitely have that aspect."

Finnell also discusses the development of the script to include both a good and bad creature. "The idea for Gizmo was Steven Spielberg's. Originally, there were the cute creatures that all turned into Gremlins. He thought it was important to keep one of them good throughout the movie, so that he'd be able to help Billy, support him, and be his friend."

"Yet we also felt that we needed a real leader for the Gremlins, a real villain. So we made one

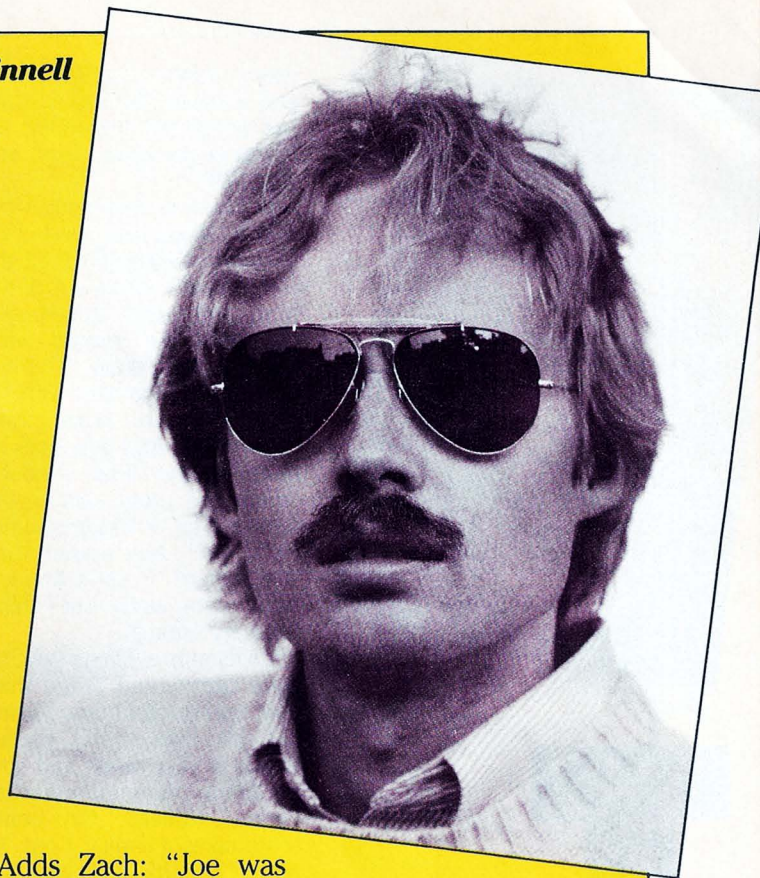
Mogwai with a distinguishing mark that the audience would be able to recognize."

The trick, says Dante, is to combine the human actors with the Gremlins and the special effects to make them all work in concert. But past Dante/Finnell efforts have taught them both some lessons in that respect, he says. "We've always found it better not to mix actors and effects on the set if possible. You get the actors to do their parts and then they go away; then you spend an incredible amount of time trying to make the effects work."

"The audience doesn't relate to the special effects in a movie, but to the characters," he continues. "And if the characters are not believable, it's worse than a bad special effect. An actor can make a good special effect look bad, and he can also make a bad special effect look a lot better, just by the conviction of his performance. So movies are really about people, even when they are full of special effects."

Phoebe and Zach were helped tremendously by this kind of direction from the producer and director. Says Phoebe: "We took one really important piece of advice; that we had to completely *believe* that the Gremlins were real and that everything going on around us was real. Because no matter how cleverly designed and realistic-looking the creatures may be, it's up to the actors to make them come alive."

## Finnell



Adds Zach: "Joe was great. He made me feel so relaxed about doing things. He directs you, but he sort of lets what happens happen. And he jokes all the time about how he doesn't want any 'acting,' which keeps you pretty much at ease."

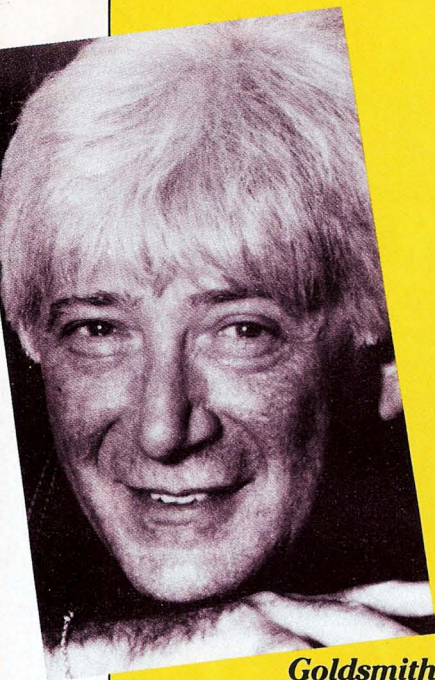
However, getting it all right during shooting is sometimes only half the battle. "The most interesting thing about filmmaking for me is post-production work," admits Dante, "when you edit the picture. People don't realize what can be done to, with, and for movies in the editing room. [Working with the film's editor, Tina Hirsch], I'm in on all of it in *Gremlins*."

Now, it's all behind them, and Dante and Finnell have time to reflect on just what they've created. For Dante it's the ability he

has, as a filmmaker, to make his own reality right up there on the screen. "What I like about making movies is doing things that you can't do in real life, showing things that you can't see by walking out on the streets. My favorite movies are the ones that show you things you can't see anywhere but in the movies."

Finnell concludes that what he and Joe have done with *Gremlins* could join the ranks of other Steven Spielberg films. "What this movie has going for it is a visual outrageousness and a sense of fun. I hope it will be perceived as a modern-day fairytale."





**Goldsmith**

## THE MUSIC MAKERS

After the acting, the camera work, and the special effects, the remaining element that combines to bring *Gremlins* to life is the music. This is largely due to the captivating score composed by Academy-Award winner Jerry Goldsmith, as well as the funky dance number written for the memorable Dorry's Tavern free-for-all by rock star Peter Gabriel.

"I've never done anything like this before," admits Goldsmith, although he's hardly a stranger to the business of scoring hit movies. He has won an Oscar, for *The Omen*, four Emmy Awards, 12 Oscar nominations, six Emmy nominations, and five Golden Globe nominations. Along with other Steven Spielberg

movie scores, for *Poltergeist* and *Twilight Zone*, Goldsmith has composed the music for *Planet of the Apes*, *Alien*, and *Star Trek*.

In order to determine what specific mood was needed for *Gremlins*, Goldsmith read the script, saw a rough cut of the film, and, most importantly, discussed the project with Director Joe Dante. "I asked how serious do you want to play it, how scary, how humorous?" And how does he describe the final product? "Well, it's very scary, but there's a lot of strange humor to it, too." Any scarier than *The Omen*? "I don't know. I scare pretty easily, but I think it's scary enough."

Goldsmith explains how he gave Gizmo and Stripe their own musical identities. "Gizmo has his own sound theme, which is very sweet and gentle. Stripe has a very raucous theme." Indeed, the entire score takes a similar twist, he adds. "It starts out sweet and gentle... and then all of a sudden *bang!* You find out that the Gremlins are these nasty little buggers and so the music takes on a totally different tune. I used a sort of old-time rag for the menacing Gremlins. I did it all electronically, with voices mixed into it. It's real funky."

Speaking of funky, movie audiences will have a tough time sitting still when Peter Gabriel's "Out/Out" strikes up in Dorry's Tavern. It fits in perfectly with the wild and crazy antics of the boozed up creatures that have invaded the bar. Says Gabriel: "The Gremlins are moving around quite a lot, so I thought I'd go

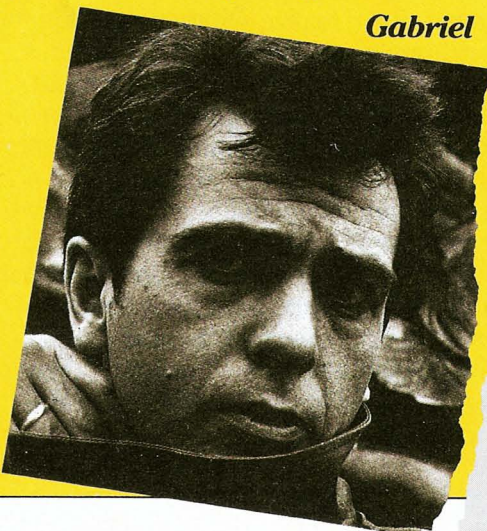
for a dance feel. And I thought it would be fun to work on anyway."

Gabriel has always had a lot of fun with his music, first as a member of the art-rock group Genesis, and now as a solo artist since leaving the band in the mid-1970s. He is known for his loose, gestured performances on stage, and has enjoyed success on his individual albums, including "Security" and "Plays Live," as well as the hit single "Shock the Monkey."

As with Jerry Goldsmith, *Gremlins* represents a first for Gabriel, too: his first work on a movie. Although he has performed on several rock video productions, this is his first film effort.

Also like Goldsmith, Gabriel has used a great deal of electronic music in "Out/Out." "I wanted some weird animal-like noises, which were done on the guitar," he states. "There was also a lot of work on the rhythm, which was done with an electronic drum machine. It's sort of a drum-machine virtuoso."

"Out/Out" is also being released from Warner Brothers as a single, yet this is secondary to his main intent, as Gabriel explains. "I would like very much for it to be a hit, but the prime thing was to get it danceable."



**Gabriel**

## CAST

(in order of appearance)

<i>Rand Peltzer</i> .....	Hoyt Axton
<i>Chinese Boy</i> .....	John Louie
<i>Grandfather</i> .....	Keye Luke
<i>Rockin' Ricky Rialto</i> ..	Don Steele
<i>Little Girl</i> .....	Susan Burgess
<i>Sheriff Frank</i> .....	Scott Brady
<i>Pete's Father</i> .....	Arnie Moore
<i>Pete</i> .....	Corey Feldman
<i>Mr. Anderson</i> .....	Harry Carey, Jr.
<i>Billy</i> .....	Zach Galligan
<i>Mr. Futterman</i> .....	Dick Miller
<i>Kate</i> .....	Phoebe Cates
<i>Mrs. Deagle</i> .....	Polly Holliday
<i>Man on Street</i> .....	Don Elson
<i>Mrs. Harris</i> .....	Belinda Balaski
<i>Hungry Child</i> .....	Daniel Llewellyn
<i>Mr. Corben</i> .....	Edward Andrews
<i>Gerald</i> .....	Judge Reinhold
<i>Bank Teller</i> .....	Lois Foraker
<i>Mr. Jones</i> .....	Chuck Jones
<i>Dorry</i> .....	Kenny Davis
<i>Lynn Peltzer</i> .....	Frances Lee McCain
<i>Roy Hanson</i> .....	Glynn Turman
<i>Schoolchildren</i> .....	Nick Katt
	Tracy Wells
<i>Dr. Molinaro</i> .....	John C. Becher
<i>Mrs. Molinaro</i> .....	Gwen Willson
<i>Deputy Brent</i> .....	Jonathan Banks
<i>Mrs. Futterman</i> .....	Jackie Joseph
<i>Santa</i> .....	Joe Brooks
<i>Lew Landers</i> .....	Jim McKrell
<i>Stunt Players</i> .....	Rosemary Johnston
	Mike McGaughy
	Gene McLaughlin
	Rudy Doucette
<i>Special Vocal Effects</i> ..	Frank Welker
	Howie Mandel
	Fred Newman
	Mark Dodson
	Michael Winslow
	Peter Cullen
	Bob Berger
	Mike Sheehan
	Bob Holt
<i>Barney</i> .....	Mushroom

*Special Vocal Effects*





## CREW

*Directed by*  
Joe Dante

*Produced by*  
Michael Finnell

*Written by*  
Chris Columbus

*Executive Producers*  
Steven Spielberg  
Frank Marshall  
Kathleen Kennedy

*Director of Photography*  
John Hora

*Production Designer*  
James H. Spencer

*Edited by*  
Tina Hirsch, A.C.E.

*Gremlins created by*  
Chris Walas

*Music by*  
Jerry Goldsmith

*Casting By*  
Susan Arnold

*Unit Production Manager*  
Phil Rawlins

*First Assistant Director*  
James Quinn

*Second Assistant Director*  
Carol Green

*Set Decorator*  
Jackie Carr

*Production Secretary*  
Karen Shaw

*Script Supervisor*  
Kenneth Gilbert

*Camera Operator*  
Michael Jones

*First Assistant Cameraman*  
Norman Cattell

*Second Assistant Cameraman*  
Lex Rawlins

*Still Photographer*  
Ralph Nelson, Jr.

*Supervising Sound Editors*  
Richard L. Anderson  
Mark Mangini

*Sound Editors*  
Warren Hamilton  
David Stone

*Dialogue Editor*  
Steve Purvis

*Music Editor*  
Kenneth Hall

*Orchestrations*  
Arthur Morton

*Music Recording Mixers*  
Bruce Botnick  
Robert Fernandez

*Production Sound Mixer*  
Ken King

*Boom Man*  
Douglas Vaughan

*Re-recording Mixers*  
Bill Varney, C.A.S.  
Steve Maslow, C.A.S.  
Kevin O'Connell, C.A.S.

*Gaffer*  
Norman Harris

*Electrical Best Boy*  
Ron Kenyon

*Key Grip*  
Richard Moran

*Grip Best Boy*  
Robert Miller

*Dolly Grip*  
William G. Kenney

*Construction Coordinator*  
Michael A. Muscarella

*Set Designer*  
William Matthews

*Property Master*  
Martin Wunderlich

*Assistant Property Master*  
Bruce Gregory

*Men's Costume Supervisor*  
Norman Burza

*Ladies' Costume Supervisor*  
Linda Matthews

*Make Up Artist*  
Greg La Cava

*Hairstylist*  
Cheri Ruff

*Special Effects Supervisor*  
Bob MacDonald, Sr.

*Special Effects Foreman*  
Bob MacDonald, Jr.

*Stunt Coordinator*  
Terry Leonard

*Transportation Coordinator*  
Bob Neilson

*Transportation Captain*  
Dave Robling

*Animal Coordinator*  
Ray Berwick

*Assistant to Mike Finnell*  
Helene Harris

*Assistant to Joe Dante*  
Michelle Zeisel

*Unit Publicist*  
Rob Harris

*Assistant Editor*  
Tom Finan

*Assistant Sound Editor*  
Tim Mangini

*Foley By*  
John Roesch  
Joan Rowe

*Matte Paintings*  
Dream Quest Images

*Matte Artist*  
Rocco Gioffre

*Stop Motion*  
Fantasy II Film Effects

*Animation*  
Visual Concept Engineering

*Process Photography*  
Bill Hansard

*Negative Cutter*  
Donah J. Bassett

*Color Timer*  
Robert Raring

*Titles and Opticals*  
Cinema Research

*Gizmo and the Gremlins*  
designed, created and  
operated by  
Chris Walas, Inc.

*Project Coordinator*  
E. Erik Jensen

*Creature Crew*  
Ethan Wiley  
James Isaac  
Kelly Lepkowski  
Robert Cooper  
Carol Walas  
Valerie Sofranko  
Randy Dutra  
Brent Baker  
Eben Stromquist  
Mark Walas  
Jay Davis  
Blair Clark  
Gary Platek  
Ted Shell  
Marghe McMahon  
Anthony McVey  
David Sosalla  
Ralph Miller  
Tim Gillette  
Robert Secrest  
Kirk Thatcher  
Tom St. Amand  
Peter Kleinow  
William Buttfeld  
Randy Ottenberg  
Harold Weed  
Thaine Morris  
Joan Weinheimer  
Christopher Rand  
Gregg Olsson

*Creature Consultant*  
Jon Berg



# THE GREMLINS ARE HERE! THE GREMLINS ARE HERE!



Now you can be the perfect gremlin with a **Gremlins** mask from Don Post Studios, Hollywood's finest maskmaker. Choose from two fabulous mask lines. Each features our famous Don Post handcrafted quality with detailing and characteristics just like the lovable, mischievous little creatures seen in the film.

Our highly-detailed Custom Collector's Line features pullover, natural-latex masks trimmed in plush fur with markings just like the film **Gremlins**. **STRIPE** comes with a white, fur crown, and **GIZMO** has a brown and white plush-fur face and head.

Our Specialty Latex Line offers all-latex masks, pullover style with authentic-looking sculpted and painted-on fur.

Easy to slip on, comfortable to wear, each of these masks comes with complete care and instructions.

...But just remember the most important thing...you must never, never ever, no matter how much they cry or beg, feed them after midnight!



**DON POST STUDIOS**  
**THE FUN STARTS HERE!**

© Warner Bros. Inc. 1984. Don Post Studios Authorized User.

**YES! please rush me the following GREMLINS masks: (PLEASE PRINT)**



☐ GIZMO Specialty Latex  
\$15.45 each



☐ STRIPE Specialty Latex  
\$15.45 each



☐ GIZMO Custom Collector  
\$53.95 each



☐ STRIPE Custom Collector  
\$53.95 each

TOTAL \$ \_\_\_\_\_ Plus \$3.00 **each mask** for postage and handling

Enclosed please find my check or money order (DO NOT SEND CASH) for \$ \_\_\_\_\_ Available ONLY in U.S.A.  
Allow 4-6 weeks delivery. Send check or money order to:



16 WEST 61 STREET  
NEW YORK, NY 10023

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

If you wish to send order on a separate piece of paper, please PRINT CLEARLY.









## **G**REMLINS **W**ARNING:

**"K**eeP them out of light,  
especially sunlight.

**D**on't ever get them wet.  
Keep them away from water.

**B**ut the most important thing,  
the thing you must never forget . . . .  
No matter how much they cry,  
no matter how much they beg, never . . .  
never feed them after midnight."